

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

MAY 1969

50^c PER COPY



**CALLERS
ASSOCIATIONS**



ASILOMAR

is a magic word meaning "escape" or "refuge-by-the-sea". Asilomar is a beautiful conference grounds maintained by the State of California on the shore just North of Carmel and the world-famed Seventeen-Mile Drive. No more perfect site anywhere could house a square dance vacation institute and Sets in Order is proud to call this spot "home" for its square dance vacations each year.

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SQUARE DANCE **BIG EVENTS at a GLANCE**

Check your calendar for some of these Major Events

THE SQUARE DANCE DATE BOOK is expanded this month to include major square dance events for the entire year of 1969. Ordinarily the Date Book includes events for the current month and thru the 15th of the following month.

May 2—Apple Blossom Festival Spring Fling
Frederick Co. Jr. H.S., Winchester, Va.

May 2-3—16th Ann. Magic City Hoedown
Shrine Audit., Billings, Mont.

May 2-3—Kansas S/D Convention
Munic. Audit., Topeka, Kansas

May 2-4—22nd Silver State S/D Festival
Centenn. Colis., Reno, Nevada

May 3—29th Ann. Lincoln Council
S/ & R/D Fest., Pershing Munic. Audit.,
Lincoln, Nebr.

May 3—Horned Toad Derby Square Dance
Dawson School, Coalinga, Calif.

May 3-4—Ill. Fed. of S/D Clubs Spring
Dance, Pekin, Illinois

May 5—Fun-Friendship-and-Frolic Festival
Elitch Gardens, Denver, Colo.

May 8-10—8th Toronto International
S/D Convention, Royal York Hotel,
Toronto, Ont., Can.

May 9—2nd Ann. Tacoma Spring Swing
H.S. Gym, Branson, Mo.

May 9-11—11th Ann. Buckeye S/D
Convention, Sheraton-Cleveland Hotel,
Cleveland, Ohio

May 9-11—6th Ann. Big U Jamboree
New Junior H.S., Vernal, Utah

May 9-11—New England Folk Festival
H.S., Natick, Mass.

May 10—19th Ann. Omaha Area S/D Festival
Civic Audit., Omaha, Nebr.

May 16-17—19th Ann. Missoula Area
S/D Festival, Sentinel H.S. Gym,
Missoula, Montana

May 16-17—"Funtier" — Cacapon State Park
Berkley Springs, W. Va.

May 16-18—3rd Alaska State S/D Festival
Anchorage, Alaska

May 17—Assoc. S/D Clubs of Utah
Spring Festival, Crestview School,
Salt Lake City, Utah

May 17—10th Tulip Time Festival S/D
West Ottawa H.S. Gym, Holland, Mich.

May 17-18—3rd Ann. Single Squares
Convention, Bakersfield Inn,
Bakersfield, Calif.

May 17-18—Northwest Mich. Council S/D
Festival, H.S. Gym, Traverse City, Mich.

May 17-18—2nd Ann. North Country
Apple Blossom Festival,
Plattsburgh, New York

May 18—Convention Center Opening Square
Dance, Denver, Colorado

May 23-25—9th Annual Timberline
S/ & R/D Weekend, Mountain Lake
House, Marshalls Creek, Penna.

May 24—3rd Ann. Peach Blossom Festival
East Hill Complex, Canajoharie, N. Y.

May 24-25—16th Golden State Round Up
Audit., Oakland, Calif.

May 25—2nd Ann. Helping Hand
Benefit Dance, Old H.S. Gym,
White River Jct., Vt.

May 30-31—Boatnik Square Dance Festival
Grants Pass, Oregon

May 31—Skyway Squares Spring Fling
Robinson H.S., Burlington, Ont., Can.

June 1—Valley-Shore YMCA June Jamboree
Cedar Lake, Chester, Conn.

June 5-7—10th Ann. International S/ & R/D
Convention, Moose Jaw, Sask., Canada

June 6-7—Cody Country Jamboree
Audit., Cody, Wyoming

June 6-7—7th Ann. Texas State
S/ & R/D Festival,
Civic Center, Amarillo, Texas

June 7—10th Ann. Billy Bowlegs
S/D Festival, Hudson Marina, Fort
Walton Beach, Fla.

June 12—Frankenmuth Bavarian S/D Festival
Frankenmuth, Michigan

June 13-14—15th Ann. Colo. State S/D
Festival, Hilton Hotel, Denver, Colo.

June 13-15—10th Ann. National Convention
Melbourne, Australia

June 13-15—18th Minn. State S/D Convention
Moorhead, Minnesota

June 13-15—14th Ann. Calif. State S/D
Convention, Concourse, San Diego, Calif.

June 14—4th Ann. U.P. S/D Jamboree
 Northern Mich. Univ., Marquette, Mich.
 June 14—Centennial Square Dance
 H.S. Gym, Limestone, Maine
 June 15-22—2nd Ann. Bavarian Holiday
 Schnaitsee, Germany
 June 20-21—7th Ann. Rustlers S/D Outing
 Lava Hot Springs, Idaho
 June 20-22—3rd Ann. Cup of Gold Promenade
 Fairgrounds, Sonora, Calif.
 June 21—3rd Ann. Ponderosa Jamboree
 Bryce Valley, Utah
 June 26-28—18th Ann. National S/D
 Convention, Seattle Center, Seattle, Wash.
 June 27-28—Kon Yacht June Jamboree
 Conneaut Lake Park, Pa.
 June 27-28—17th Pensacola Council S/ & R/D
 Festival, Munic. Audit., Pensacola, Fla.
 June 28—Susquehanna Valley Assn.
 Presidents Square-Up,
 Ranchland, Mechanicsburg, Pa.
 June 28-29—Kalamazoo S/D Assn. Spring
 Festival, Hackett H.S., Kalamazoo, Mich.
 July 3-5—July Jubilee
 Youngsville Fire Hall, Warren, Pa.
 July 3-5—2nd Ann. Firecracker International
 Montreat, N. C.
 July 3-6—4th of July Shindig,
 Di Lido Beach Hotel, Miami Beach, Fla.
 July 4—Shawnee Squares Annual
 Fourth-a-Rama, Tecumseh, Michigan
 July 4-5—3rd Ann. Calgary Stampede
 S/D Round Up, Wood H.S.,
 Calgary, Alberta, Can.
 July 5—Annual Seaway Festival Square Dance
 L. C. Walker Arena, Muskegon, Mich.
 July 6—Blue Ridge Twirlers Festival
 Moose Home, Winchester, Va.
 July 12—Battle Creek Assn. S/D Festival
 Battle Creek, Mich.
 July 17-20—8th Ann. N.S.D.C.A. Camporee
 Fairgrounds, Pecatonica, Ill.
 July 18-19—12th Ann. Greater New Orleans
 Assn. Fest., Rivergate, New Orleans, La.
 July 18-19—Skagit Squares Summer Fun Fair
 Mount Vernon, Washington
 July 18-19—4th Ann. Lobster Carnival
 Jamboree, Civic Audit., Summerside,
 P.E.I., Canada
 July 18-20—6th Ann. Ida. State S/ & R/D
 Stampede, Ricks College,
 Rexburg, Ida.

July 19—3rd Ann. Council Grove Outing
 & Dance, Council Grove Reservoir,
 Kansas
 July 19—Swinging 8's Ann. Barn Dance
 & Barbecue, Alliston, Ont., Canada
 July 19-20—9th Round-o-Rama
 Columbia Gardens, Butte, Mont.
 July 24-27—Rovin' Squares Annual Campout
 Fairgrounds, Bloomsburg, Pa.
 July 26-27—Merry Mixers Square Campers
 Dance, Lake Kanapolis State
 Park, Kansas
 July 31-Aug. 2—3rd Ann. Red Boot Festival
 Crossnore, N. C.
 Aug. 1-2—16th Ann. Penn State S/D Festival
 Campus Penn. State Univ.,
 University Park, Pa.
 Aug. 1-3—5th International S/D Festival
 Munic. Audit., Long Beach, Calif.
 Aug. 8-10—Red Carpet S/D Holiday
 Baerfield Inn, Fort Wayne, Ind.
 Aug. 9—6th Ann. Hoedowners Festival
 Recr. Center, New Iberia, La.
 Aug. 9—9th Western N. Y. Fed. Summer
 Festival, Treadway Inn,
 Niagara Falls, N. Y.
 Aug. 14-16—"Lucky 7th" Overseas Dancers
 Reunion, Statler Hilton Inn,
 Annapolis, Md.
 Aug. 15-17—5th Ann. South East
 S/D Jamboree, Stuckey's Carriage Inn,
 Jekyll Island, Ga.
 Aug. 21-23—6th Ann. Gladiolus & S/D Festival
 Lethbridge, Alberta, Canada
 Aug. 21-23—6th Ann. Star Spangled
 Banner Festival, Belvedere Hotel,
 Baltimore, Md.
 Aug. 22-24—11th Wisconsin State S/D
 Convention, Wisc. State Univ. Campus,
 Stevens Point, Wisc.
 Aug. 29-30—1st Annual Allemanders Festival
 Asheville, N. C.
 Aug. 29-Sept. 1—Kon Yacht Labor Day
 Jamboree, Conneaut Lake Park, Pa.
 Aug. 31—8th Ann. Twirlers Night Owl Dance
 I.O.O.F. Recr. Hall, Salina, Kans.
 Aug. 31—Original Night Owl Dance
 City Audit., Columbus, Nebr.
 Sept. 19-20—Assoc. S/D Clubs of Utah
 Fall Festival, Utah State Univ.
 Main Ballroom, Logan, Utah

(Please turn to page 76)



SINGING CALLS

YAMA YAMA MAN — Longhorn 174

Key: Three **Tempo:** 126 **Range:** High HE
Caller: Bailey Campbell **Low LC**

Music: Western 2/4 — Saxophone, Vibes, Guitar, Drums, Bass, Piano, Clarinet

Synopsis: (Break) Men promenade inside — box the gnat — swing — circle — allemande — weave — do-sa-do — allemande — promenade (Figure) Head (side) promenade halfway — right and left thru — square thru — do-sa-do — swing thru — boys trade — corner swing — allemande — promenade.

Comment: An interesting instrumental and a well timed standard dance pattern. Range of tune will bother callers with limited voice range.

Rating: ☆☆

LOVE AND FAITH — Windsor 4914

Key: C **Tempo:** 127 **Range:** High HC
Caller: Dave Abbott **Low LC**

Music: Western 2/4 — Guitar, Trumpet, Piano, Drums, Bass

Synopsis: (Break) Circle — corner star thru — circle — allemande — allemande thar — slip the clutch — allemande — grand right and left — promenade (Figure) Heads (sides) promenade halfway — sides (heads) right and left thru — square thru — split two line of four — box the gnat — pull by — allemande — do-sa-do — swing corner — promenade.

Comment: Well played music and a standard dance pattern. Word meter is excellent.

Rating: ☆☆

MILWAUKEE HERE I COME — Rockin' "A" 1344*

Key: C **Tempo:** 125 **Range:** High HG
Caller: De Wayne Bridges **Low LG**

Music: Western 2/4 — Guitars, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A good country tune and a well played instrumental. Good standard dance patterns.

Rating: ☆☆☆

LITTLE ARROWS — Top 25186

Key: G **Tempo:** 133 **Range:** High HD
Caller: Ralph Sweet **Low LB**

Music: Western 2/4 — Clarinet, Banjo, Guitar, Drums, Bass

Synopsis: (Break) Around corner — see saw — circle — reverse single file — men turn back — box the gnat — grand right and left — do-sa-do — promenade — (Figure) Heads right and left thru — pass thru — separate 'round one — right hand star — allemande — do-sa-do — corner swing — allemande — promenade.

(Please turn to page 66)

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and for the general enjoyment of all.

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AS I SEE IT

bob osgood

May 1969

WHEN WE STARTED planning this issue of the magazine last February, it seemed logical that we could cover the Gold Ribbon Report on Callers Associations in just a page or two. This particularly after we had devoted considerable space to a similar study on Caller-leadership last month. Then the letters started coming in. Articles, suggestions, reports from various associations across the country, thoughts from dancers and from individual callers.

Next, our own ideas began to move into high gear and when we started blending everything, we discovered that we had far underestimated the value to the entire activity of this one phase. For that reason, our column this month is cut to a minimum. Also throughout the magazine you'll discover some of our regular features missing which will appear, as usual, next month.

☆ ☆ ☆

We'd like to recruit the thinking of you folks who have expressed the opinion that a list of

"all-time favorite round dances", or "standards" might be a very worthwhile project. These could be utilized during a new dancer's learning stages and become a staple item at club dances, festivals and conventions. We picked up the ball and if we can get your suggestions we would like to come out with such a list in the next few months. Dances should be listed in a suggested order of teaching, progressing gradually through the various round dance basics. To be of the greatest value they should be dances that have been "proven" over a period of time (suggested minimum 5 years), be accompanied by good, available, background music, and be designed for the square dancer rather than the round dance "enthusiast". If you'd like to take part please send in your list of "standards" sometime this month. Thank you.

☆ ☆ ☆

Exciting things are happening in the world of square dancing. We will have to forego the opportunity of speaking about them now, but we'll catch up with the current news next month. Now for the Gold Ribbon Report.

SQUARE DANCE CALLERS ASSOCIATIONS



THE PURPOSE for any association of callers is not difficult to define. If an area is strong enough square-dance-wise to support more than two callers it probably is also seeing the need for some communication among those who do the calling and teaching. Humorously it's been claimed that any time two callers meet on the street, the first item discussed is

the possibility of forming an organization, the second is electing officers.

As in the case of any group of professionals occupied in a common endeavor there are good reasons for establishing some meeting ground where ideas can be exchanged and where those with experience can aid those who are less familiar with the activity. "In Unity there is

Strength" would certainly apply to those in the field of square dance calling just as it does in other professions.

Assuming that it is possible to summarize the reasons for forming an "average" caller-teacher association, the following might be considered a fairly sensitive statement of purpose:

To encourage high standards in ability and attitude among the callers and teachers in the area; to induce a spirit of cooperation rather than competition among the members; to encourage the training of new callers; to serve as a public relations force to help project the proper image of square dancing; to adopt, along with other similar callers associations, a universal code of ethics; to work closely with the callers as individuals and with the clubs and the local dancers associations in a unified effort to perpetuate square dancing; to encourage high moral standards, self-control and a continuing desire for improvement; and finally, to be prepared to meet the individual needs of the area as they arise.

A rather extensive canvass of callers associations indicates that there are no fewer than 70 organizations in all parts of the world falling under this heading. Size of the groups varies from 6 members to more than 6,000. These totals are really misleading, as the number of "active" members who attend meetings regularly, and those who pay dues merely to get notes on new material, are not public knowledge. Most groups hold one meeting per month; some have additional meetings for workshops, training, etc. The social aspect plays a great role with some groups. In many areas the percentage of callers belonging to an association is less than 50% of the callers known to reside in that area. The percentage who participate regularly in association activities is sometimes even smaller.

Looking a bit closer we see the necessity to focus the caller's attention and efforts on the square dance needs in his immediate area — NOT the nation, not the next state, but the peculiar situations existent in his own locale. He needs to know if they are different from those of other areas, why they are important and how the area can be improved. He will need to know these things in order to assist his association in doing everything possible to foster uniform, enjoyable and wholesome

square dancing in his area.

A study of some of the by-laws of the most successful callers associations today includes "... the need for standardization of calls and styles of dancing within the area that is approved and followed by all the members (not simply by lip service alone) . . ." Cooperation among the members, professional camaraderie, exchange of ideas, social activities such as an annual picnic for caller-members only, the correlating of teaching programs within the area are included and (most important) the objective which reads "... to establish friendly communications between the callers within the area . . ."

Another purpose of an active callers association is to establish liaison between the callers and the dancers groups within the area. By working closely *together* all square dance groups can achieve more logically their common purpose, that of creating a healthy, strong, square dance activity in the community.

D.C.P.

One area has successfully fulfilled the need of exchanging ideas between callers and dancers by forming a group in which the Dancers associations, Callers associations and the Publications within the area are represented. Jointly these groups participate in advertising programs and projects for the general protection and betterment of the activity.

In some areas where there are a number of one-or-two-square dance clubs and classes, studies made by callers associations in cooperation with dancer groups, have set out to find ways to enlarge these programs by adding new dancers, or in some instances combining the smaller groups into larger and healthier clubs. Also by working together callers' groups and dancers' groups have established schedules, not only to synchronize "big events" within the area, but to assist the clubs in offering a selection of dance nights.

Why Belong?

There must be some inducement for a caller to join an association other than simply to pay his dues. The fact that a caller belongs to a local association should make a favorable and desired impression on the dancers for whom he calls. This can be achieved by standards maintained by the association, by its Code of Ethics, by its very projects, leadership training and its successful history. The association's

accomplishments and objectives should be common knowledge to the dancers and the dancers associations.

The professional respect of one caller for another is quickly recognized by the dancer. The effective callers association will have "built-in" insurance that these professional attitudes are encouraged by its members.

While some callers' groups achieve their aims there are more groups that would like to increase their influence within their own community. The problem faced by a number of caller groups, that of attracting greater participation by the caller-leaders in the area, would possibly best be solved by setting up worthwhile projects for the association and thereby establishing a *meaningful purpose* for the group. The success of any callers association seems to be directly related to the active participation of the more successful caller-leaders in the area.

It is apparent then that the areas where callers associations need the greatest help would be (1) getting support of area leaders, (2) attracting better general attendance to meetings, (3) establishing continuity of programs from one year to the next, (4) establishing effective liaison with the dancers in the area and (5) setting up a worthwhile and effective area program.

The local area callers association is in an excellent position to be the storehouse for square dance information in the area. It should be aware of what is happening in the world of square dancing at present as well as what are the potential prospects for the activity. The association should be aware constantly of its responsibility to train leadership as well as to improve the existing calling and teaching ability.

As a starting place no association should be without an up-to-date index of every caller in the area, whether a member of the association at the present time or not; his special talents, the length of time he has called, positions he has held in the callers association in the past, etc. Without this it is difficult for an association to be effective in meeting the needs and utilizing the talents available.

The Meetings

The activities of the callers' group focus on the regular (usually monthly) meetings. Importance should be placed on finding ways to achieve meaningful meetings that will attract

TEN QUESTIONS THAT DETERMINE A HEALTHY SQUARE DANCE CALLERS ASSOCIATION

It may be that the following yardstick for measuring your callers association is a bit harsh. However, this is a good starting point to assess the value of the group in your area. If no group exists at the present time, then these points can give you food for thought, when planning for the future.

(1) Is there a good relationship between the callers and the dancers in the area?

(2) Do your association officers serve willingly?

(3) Do past officers in your association continue to attend after their term is completed?

(4) Does the greatest percentage of callers in your area belong and attend meetings of your association?

(5) Are the projects developed by the association devoted, for the most part, to the immediate members?

(6) Do you see visual results of the association's training programs?

(7) Is there a pride in belonging to your association and does the name of your association bear respect in your own community?

(8) Is there a healthy, professional exchange of ideas among the members?

(9) Is there a willingness to support the group's Code of Ethics and follow area standardization?

(10) Is your association healthier and stronger today than it was one year ago?

old-timers as well as the new caller. It takes time and effort to keep these meetings from being "re-hashes of the same old thing". As one caller put it recently: "I came back to our local callers association last Sunday, my first meeting in five years, but I felt as if I had not been away at all. The same subjects were being discussed, the same arguments continued, the same amount of time devoted to workshopping unproven material and the same neglect of those things that would help square dancing become strong and permanent in our area." Doubtless it will be another five years

before that caller can be coaxed to another session.

No matter how hard association officers try they can't *make* anyone attend one of their meetings if that person doesn't want to attend. However, it is possible to make programs so interesting and so unusual that the caller will WANT to attend.

Meetings, to be successful, must be interesting, informative and FUN. The person responsible for the meetings and training sessions must enjoy doing his "thing" and conveying his enjoyment to others.

The mechanics of conducting a successful callers association meeting are not difficult. Meetings should start and stop on schedule. This requires pre-planning, a good agenda and sufficient control over open discussions so that the meeting will not stray away from the subject. The meeting can avoid the dull routine of airing all the organization's business. Some groups have discovered that 90% of the business can be handled by the officers in a separate Board meeting, with perhaps a five- or ten-minute report to the members and a follow-up in the callers' notes that will reach them later. This means that the major part of the meeting can contribute directly to important issues and so induce attendance.

"We get our best attendance when the round-of-the-month is taught" reports one group. "We hand out meeting notes and dance material only to those who actually attend our meetings," says another. This would indicate that these are out-of-the-ordinary reasons for a person to leave his comfortable chair at home on a Sunday afternoon. Meetings need to be *streamlined* and geared to hold the interest.

A successful callers' meeting doesn't just happen; it is planned months in advance. Those responsible for the meeting's success must look back and analyze what has gone on before. They must understand what are the needs of the members and they must incorporate these needs into future programs. Then, by looking ahead a year at a time, a satisfactory *balance of material* can be achieved. Those subjects needing the greatest emphasis can be "hit" several times. In the course of a year almost everything of importance can be covered at least once. Each program should complement the others.

Look at your regular association meeting as

though it were a script for a show. All events that are part of the two- to three-hour program blend together to make the complete program. Use a good attention-getter, hoping, in this way, to get the callers out on time. Find places here and there throughout the program when attention is at its peak to squeeze in brief announcements, abbreviated business reports, etc.

As an illustration of injecting "life" into a sometimes drab program, try a bit of dramatization. Perhaps at the midway spot in your meeting begin building interest for the following meeting by presenting "coming attractions" or a short "trailer" of next month's

Are You a Doer or a Critic?

It's a simple matter to criticize the effectiveness of the association that serves your area. However, before being too critical, ask yourself whether or not you are devoting the time and energy that might make the big difference in its success. Remember that while leadership is important, in a group of leaders "follow-ship" is also necessary.

features. If your imagination runs wild, try something like the "Mission Impossible" theme. Place a tape on the recorder and let it start, "Good afternoon, Callers. Next month, when we get together, we're going to give you ten proven methods for doubling the size of your current square dance club. We'll also disclose a *secret*, never before available, on how you can improve your calling in three easy lessons. Our special speaker will be Sam Green whose subject will be 'A Sure Way of Picking Winners on the Singing Call Record Marathon'. Starting time for the meeting is as always 2 P.M. This tape will self-destruct in five seconds . . ."

Subjects and Meeting Themes

When possible, select themes for the meeting that can be strengthened by your guest speaker and by other meeting activities. Working a year in advance, it's possible to choose subjects that blend from one to the next. It's an advantage to get speakers who can cover a wide variety of subjects of interest to callers. Undoubtedly your selection of topics would

cover some of the following: calling techniques, exchange of material, analysis and evaluation of new material, voice training, leadership, showmanship, styling, sound systems, one-night-stands, contras, publicity, etc.

Some Standing Committees

The success of meetings can often be assured by the degree of *continuity* which tends to build interest as the calling year progresses. Most of the standard "attractions" are known and used by all groups. One of these would be the presentation of new material. Perhaps this function of an association is the most overworked and least understood of any activity.

In many associations this period of the program is devoted to the "exposure" of everything that has recently been created. Too many times callers, having been shown the new movement and supplied with mimeographed description sheets and sample material, rush home to their waiting club to be "first" in bringing the "most and the latest". The material that is new is *not all good*, so why pretend that it is? Perhaps callers' groups are too shy to come right out and say, "It just doesn't belong". However, this is the time and place, within the new material evaluation period, for just such decisions to be made!

In its February issue, *Sets in Order* presented a Gold Ribbon Committee plan for universal screening of new movements. A top-flight, well-qualified group of seven men agreed to EXPLORE each new movement and to evaluate it for you. This procedure will cut many hours in pre-planning time for local callers associations and will provide any callers association requesting it, exploratory material that has been "cleared" by this group and which is now ready for *experimental workshopping* by the callers associations.

GUEST SPEAKERS — Speakers from out of the area have long been a drawing card at association meetings. However, it's not always possible to obtain speakers at the time of regular meetings. As a suggestion, one callers' group working closely with clubs in its area who sponsor out-of-area callers arranges, when possible, a special meeting to coincide with the visiting caller's schedule. The proven program is one where the callers in the area attend the guest caller's dance and make mental notes of the techniques used

THE OPPORTUNITY (RESPONSIBILITY) OF BEING PRESIDENT

Discussions with past presidents of various callers associations indicate that the temptation to immediately "change everything", just for the sake of change, is not of itself healthy. Much of the strength of the association comes from perpetuating and, at the same time, improving existing projects.

The new president should aim for a certain continuity in his association program, carrying over from the past, but he should look for ways to make his program even more effective. He should use his own imagination and that of the members of his board. He should dare to be different IF he can substantially upgrade the effectiveness of the association.

Involve members of the local calling fraternity. They all have ideas how the association could be most successful. Find out what these ideas are and incorporate those that you feel can fit into the overall program. Take advantage of the suggestions of the outgoing officers. Check those who served in past years. There are more incompleting, potentially-successful projects lying around than one would imagine. They are all worth studying. Many of them represent countless planning hours. Possibly they could work to advantage for your group *now*.

Certainly there is some glory attached to being president. But there is also a great deal of work. Your reward for the time and energy you expend will not reflect in public acclaim. It will come with the realization that you did your work well; that you contributed something to the area's square dance program that otherwise might not have been accomplished.

by him during the evening. These are not critical but made to analyze this particular caller's success. Then, at the meeting, the area callers talk to the guest about his program, material, method of communication, etc.

Every group should "dare to be different" and design meetings to suit its particular needs. Here are three samples. You will be able to plan others that will fit your needs.

These samples are built around a "special" chairman whose job it is to work on just one topic and use an allotted amount of time at each meeting to bring a report on his subject to the membership.

QUALITY CONTROL CHAIRMAN—With so much emphasis in recent years on "quantity" of dance material, a refreshing switch can be accomplished by focusing attention on the dancing ability of the area. A natural association project would be a plan to improve the quality of dancing locally. A good place to start would be to improve the dancing ability of the callers themselves. Here is an opportunity for the callers to analyze their own dancing so that they in turn can set an example for the dancers in the area.



TEST-THE-RECORD PROGRAM CHAIRMAN — In just a brief period of time a well-qualified caller can give his analysis of the records produced within the past month. "This singing call features a Square Thru and has nothing more advanced in it than basic number 45. You can use it with your new dancers about the 8th week — if you're on schedule. Now listen to a few bars of the music."

WHAT'S NEW? CHAIRMAN — This has nothing to do with dance material, but it can be an important service to bring to the membership information about new equipment and supplies and items of interest. For example (hypothetical) "(1) The Sony Corporation is coming out with a new, inexpensive, wireless microphone that will sell for under \$100.00. (2) Here is a report on the callers association project in Philadelphia. They just completed

a streamlined course of lessons which attracted 32 squares of new beginners. (3) Here's a sample of a new plastic See-Through record protector sleeve just made available, etc."

Of course, these are only "sample ideas", but they are items of interest to callers in general. Something like this at each callers' session would build a continuing interest and the average attendance at the sessions should increase as a result.

Get the Old-Timers Back

How do you go about attracting again the caller-leaders who have not been attending local association sessions? As one leader put it simply, "Why not ask them?" Sometimes we take for granted that a veteran caller is not interested in giving up his Sundays. In some instances this may be correct. However, until an attempt is made to bring them back to the sessions this will never be known for sure.

One method of getting the support of area leaders is to involve them in the association. Put them in office or ask for their advice. Ask them to teach a new caller or a callers' course sponsored by the association. The theory behind "involvement" is that everyone likes to be connected with something worthwhile. If the various callers associations around the country were involving the areas' proven leaders in meaningful exchange, more of those who determine what happens in the local square dance community would take the time to attend and participate.

Special Projects

Regardless of the present effectiveness of any callers association and whatever the group's past record may be, there is more that can be done to make the association of maximum service-value to its members. Not all projects are suitable for all associations. A project should increase the effectiveness of the group's service to its members, should aid in training, improving or educating the callers within the area and should provide them with information that will help them do a better job.

Among the special projects included by many associations are establishing liability and hospital group insurance policies; providing mimeographed notes for members; establishing advertising and promotional programs and conducting "new-dancer round-ups," often in cooperation with local dancer groups.



Caller Training

There are some fields under the heading of "training" that have not been fully developed which can provide a distinct service for the caller members. Too many of the members have never attended a callers' clinic and some have never read any texts on the art of calling. There are others within the group who will have done considerable study and practice. So a program should be varied to be enjoyed by callers with all degrees of ability.

CLASS FOR NEW CALLERS — Among leaders' and callers' groups there is more and more discussion concerning the necessity for prerequisites to calling. One of these is the length of time that a person spends as a dancer before taking up the caller's microphone. Two years as a dancer, then several months in a caller class, seems to be a normal span. The class itself should be taught by the most capable leaders available to the area.

APPRENTICESHIP TRAINING — The method of an experienced caller training an apprentice is one of the oldest forms of caller training. This can be a highly efficient method, particularly if an association will determine certain guidelines that will be helpful to the teacher. Perhaps a short course directed to leadership in this field could establish standards and put a program of this type into operation.

PRACTICE-CALLING — The potential caller gains technical ability only through experience itself. He can improve only if he first

makes attempts at calling. These attempts are best achieved under "controlled" circumstances. An important association function can be the establishment of caller-practice clinics that provide freshmen callers an opportunity to call before their peers.

An experienced caller-leader can take over the chairmanship of such a project, set the guidelines, make assignments, establish the length of the tip to be called, etc. It may be that just the opportunity to call will satisfy the needs of the neophytes. However, if a form of critique is necessary, then it can be decided whether this element will be left to the leader of the group or whether it will be shared with others taking part in the project.

In large associations several of these clinics can be set up in various locations accessible to the callers. Each caller will have an opportunity for one tip. This exposure is often step number one in the development of new callers and the leadership of the future.

EXTRA LEADERSHIP LECTURES — Going outside of square dancing to known leaders who cover various subjects that have a bearing on the development of the caller's technical ability, provides a worthwhile service. Sponsoring a Dale Carnegie type of lecture series can be advantageous in a program of leadership training. Courses like this stress the ability to appear at ease in front of others; the development of voice, manner, personality, etc., and while they do not pertain to the actual mechanics of square dance calling they can assist an individual to become a more successful caller.

UNIVERSITY CONFERENCES — An area program sponsored jointly by the local college or university and the callers association can be a most rewarding venture. A leadership training program held in a university often attracts members who might not otherwise be interested in attending training sessions. A combination of square dance leader-lecturers and top flight university faculty speakers together can work out an effective training program. Well-qualified speakers outside the realm of square dancing can be most objective in their approach to our business of pleasing the public.

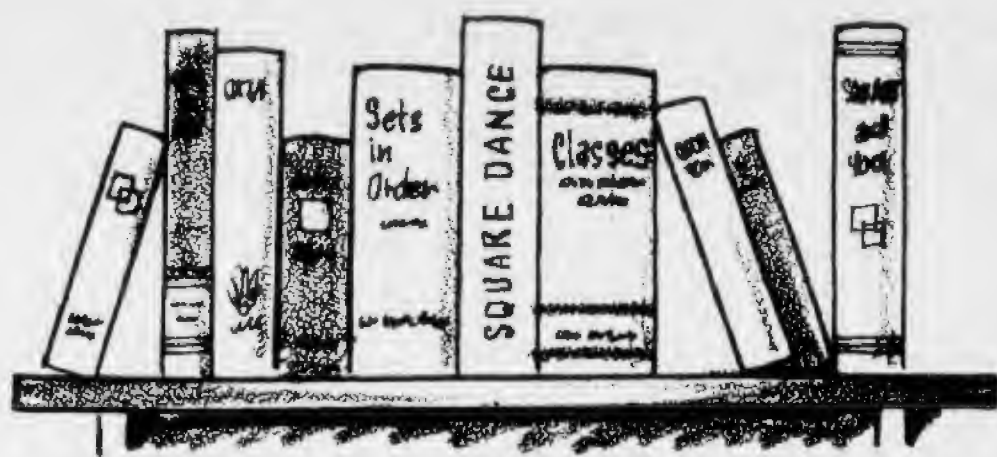
WEEK-END SEMINARS — The opportunity to "get away" from the area for two or

three days with other members of the area callers association can be a successful training method. The serious approach to the teaching aspects, coupled with the enjoyment of spending some time with one's fellow "professionals", can prove of great benefit. The advantage, of course, is if the meeting attracts not only the newer callers in the area but the recognized leaders as well. Longer meetings of this type provide an opportunity to get down to the "nitty-gritty" of calling and facing the public.

A SPECIALIST'S PROGRAM — Because of the many facets of square dancing there are those in every sizeable area who tend to excel in one particular field. This may be the art of handling one-night-stands or working with teenagers or paraplegics or the blind. Specialists may also be found in the field of sound systems or voice training, memory techniques, etc. If these special abilities are known, the educational committee of a callers association can work these leaders into the training program at a time when their particular talents can prove to be the most helpful.

REPERTOIRE DEVELOPMENT — The intelligent teaching of new dancers is often fogged by the lack of knowledge on the subject of what dance material to use. An excellent service of several callers associations is to collect and classify materials suitable for different phases of teaching. This idea could be discussed within the group and additional material collected and made available to the callers.

EXHIBITIONS AND DEMONSTRATIONS — For public relations an "exhibition squad" made up of callers and callers' wives can have a two-fold purpose in the area. Most important is the fact that a well-rehearsed group of caller-dancers, displaying correct square dance styling and smoothness, can do more than anything else to impress upon the dancers of the area the advantages of moving to music and dancing well. Exhibitions need not be complicated. As a matter of fact simplicity in pattern will emphasize the smoothness and beauty of the dance. The second advantage of such a "squad" is to show the non-dancing public a good demonstration of square dancing which will go far to encourage them to try the activity.



REFERENCE LIBRARY — A callers association is in an excellent position to build a reference library and make its contents available to the local area callers. By having an opportunity to "see what is available" callers may select their reading material and conduct their own self-improvement program. Copies of Lloyd Shaw's, "Cowboy Dances" and, "The Round Dance Book," out-of-print copies of various collections of calls; teachers' texts and manuals; bound copies of association notes and various area and national square dance publications and project reports from other callers associations can be donated by members and added to the reference shelf.

The success of this project, is of course, dependent upon a method of storing such a collection. Each area must solve this problem itself. However, the appointment of a "Reference Library Chairman" and a "think session" by several interested members of the association can develop a workable plan perhaps hinging around a portable library display case that can be brought to the meetings and conveniently stored during between-session intervals. Availability of the library on a pre-planned schedule, perhaps an hour before and following regular association meetings, will help develop the utility value of the project.

GROUP PURCHASING PLAN — Often in areas where no local suppliers are available, association members can "pool" their orders for record envelopes, record cases, textbooks and other miscellaneous items, thereby providing themselves with a convenience and often a savings in postage, etc.

ASSOCIATION LEADERSHIP TRAINING — Many times new association officers come into office completely unprepared to carry on the projects and programs of the association. A continuing program of association-leadership-development can insure the group of con-

tinuity of leadership within the area and an awareness by more than just those presently responsible for the association's leadership of just what is going on.

Study Programs

To be effective, any activity should be aware of the success or failure of its various programs. Associations are in an excellent position to make continuing studies of the effects of present teaching techniques on the dancers within the area. A research committee can undertake interviews of old dancers and new dancers to determine their likes and dislikes. Ask present dancers what they like most about various phases of the activity. Ask drop-outs why they dropped out, etc. *Follow up* this investigation by definite recommendations and improvement programs within the area of caller training.

A continual study of training programs and association projects that are proving effective in other areas will be a help to each local association. These accounts can be found by reading association notes, area publications, Sets in Order and through direct correspondence with members of other associations.

The Gold Ribbon Report and the various

studies it incorporates can be of great value to the local association. Association members should be aware of Willard Orlich's (N.A.R.) report and what it provides in the way of thinking for the callers association. The groups' "Education Chairman" should know about all caller services, about texts and manuals available to callers and then should pass this information on to the association members.

The Importance of Follow-through

Many good association projects require more than just a few months of study to be put into action. One common failing is that a group currently in office starts a project. An election is held and new officers take over the reins of association responsibility and with the new regime comes the end of the project and all the efforts of the past several months. To avoid this it is necessary to build a continuity-protection-device. Set up continuing committees that will not be affected by an election or change of officers. Once instituted the project should be allowed time to be proven.

Financial Aspects of an Association

It takes funds to run any large association but the prime purpose of the association, that of being of service to the local square dance movement and to its own participating members, should not be clouded by massive projects that cost as much to run as the income the association realizes. An association should be wary of falling into a trap of sponsoring events to raise funds just in order to justify its own existence.

You can always find more projects and more ways to use the valuable time of members, but the intelligent group decides on one or two major projects a year that seem most worthwhile and then concentrates on them. The association is not in the activity to make a profit; it is, or should be, basically a service organization.

If the membership dues are not sufficient to pay the rent and meet the normal functioning expenses, then it may be that members need to be charged more for the services they receive or serious consideration should be given to revamping existing programs that are proving to be more costly than their success warrants. Some callers associations share the profits from local festivals. Others have found methods of raising funds by promoting a yearly function with all members of the association sharing in the responsibility.

The Stigma of Over-Organization

Unless a callers' group is really needed and is truly meeting its responsibility, its reason for existence is gone. The organization that continues only to justify its own existence is "a nothing". On the other side, however, is the fact that by working together, pooling knowledge, training new callers and working to improve one's own calling techniques and ability, callers can maintain very effective callers associations.

The organizational aspects of such a group should be kept to the very minimum that is necessary to do an effective job. Meetings should be the source of anticipation and result in constructive exchange. To be effective the association should be just as quick at discarding some detrimental practice as to adopt something that will be an advantage to the activity. The association *must* have "purpose" to exist in the first place. It must achieve that purpose in order to survive.

Callers Associations:



Where do We Go from Here?

TODAY'S CALLERS are involved in the serious business of providing fun. With the talk of the sixteen-hour-work-week as a distinct possibility in the near future, the recreational aspects of square dancing will draw many new dancers into the activity. The success or failure of our program to provide them with the ultimate in square dancing enjoyment depends to a great degree on the abilities and attitudes of our caller-leaders.

Sets in Order and the Gold Ribbon Committee are going to project some thinking possibilities and make some suggestions, both for the immediate future and for long-range projects involving square dance callers associations.

We suggest that the various area associations work together for common goals. We suggest that caller-groups accept as a challenge during 1969-70 these programs which have been discussed and will be discussed in-depth in coming reports in Sets in Order. They will be augmented by direct area reports from associations throughout the country.

Here are the initial suggestions:

Instigate a drive to bring every caller into his local square dance association.

Focus the attention upon "Standardization Without Regimentation". The need for quality in dancing and for a standard style of dancing that will allow dancers to enjoy their hobby "anywhere in the world" has great merit.

Establish a "Guest-Speaker-Bureau", a central registry of caller-leadership talent available to area associations for lectures, workshops, etc. Names of leaders and the specialized subjects they are prepared to cover will be available in the near future. Along this same line it is possible that a "Panel of Past Association Presidents" may be formed and may be available to provide guidance and stimulate ideas of associations in other areas.

A formula for local University Leadership Conferences is being prepared. Based on the

SPEAKERS BUREAU REGISTRY

ASSOCIATIONS — If your group would be interested in more information concerning this project, with the idea of utilizing top-notch speakers in the field of leadership, please write to Sets in Order on your official letterhead indicating that more information on this is desired.

LEADERS — Those leaders in the field of square dancing whose schedules will permit participation in leadership training courses are urged to register. Please indicate your specialized fields and enclose some biographical material and background information that will prove helpful to association officers in charge of planning.

Address your response to Sets in Order Central Registry — 462 No. Robertson Blvd., Los Angeles, California 90048.

success of four previous university conferences, this study and series of recommendations will be made available to those callers associations requesting the information.

An outline for a "Caller Apprenticeship Program" is being prepared and will be available to callers associations in coming months.

Serious consideration should be given immediately to the various Gold Ribbon Committee plans for (1) the One-Night-Stand Program, (2) the Basic Program of American Square Dancing, (3) the Extended Program of American Square Dancing and (4) the Exploratory/Experimental Program. All of these are completed and are ready for use now and in the fall of 1969. The textbook outlining the complete basic program is ready now for study and use in the fall with new learners' groups. Additional programs in the Gold Ribbon study including the traditional aspects of square dancing, square dancing in the schools, etc. will be presented in Sets in Order in the near future.

The National Association Report started not long ago is dedicated to local association projects and deserves to be studied carefully.

Serious study should be given to all projects being directed to the future of this activity. This includes the Jim Hilton program and the excellent project reports made by Edwards Record Service.

Planning Meetings

It is highly probable that in order to launch successfully some of these and other programs, serious consideration be given to a series of meetings involving representatives of callers associations around the country. Sets in Order and the Gold Ribbon Committee serving as instigators for such a meeting are considering a tentative agenda that might be covered at such a get-together. An appropriate place and time for such a meeting is being studied.

Also being considered is the possibility of a universally-coordinated program of caller-training, aimed at the most experienced callers in the activity today. This would be the start of a leadership-development-program devoted to training those in the best position to train other new callers in their own areas. Bill Johnston of Skippack, Pa. has suggested the name.

ATTENTION CALLERS ASSOCIATIONS!

Quite a few associations have already indicated their interest in following up with the various programs outlined by the Gold Ribbon Report. If your group is interested in additional information and some special reports that might not be included in Sets in Order, please indicate that interest in a letter on your association letterhead and send it to Sets in Order. When you do we would like to send your association "library" a complimentary copy of the new textbook "Basic Program of American Square Dancing", for the purpose of study and inspection by members of your association.

"Square Dance Leadership Academy", might apply well to this project.

Utilizing the information and knowledge that has been gained over the years such an undertaking would draw upon proven leaders to help train "caller coaches" who in turn will help train the new callers of the future — the ones who will soon be training future generations of square dancers. This project might well start with every association appointing its most capable person to be "Training Chairman" assigned to take part in this "Square Dance Leadership Academy."

It is suggested that callers associations consider having their elections effective with the start of the calendar year, with possible *regional week-end meetings* of all new presidents preceding their take-over in January. This could be followed by a mid-term meeting in the spring or summer. This program, to involve only the presidents of the various callers associations, would not be for the purpose of national organization, but would provide an opportunity for meaningful discussion and leadership stimulation.

The necessity today in this activity is for an in-depth approach to leadership in square dancing. Sets in Order and the Gold Ribbon Committee are at present making their contribution by suggesting directions for the future of American Square Dancing. However, to be successful the ball-of-action must be carried at the local level. The decision will not fall on the shoulders of the dancers (the

customers in this case) but must fall on the shoulders of the caller-teachers themselves. Leadership must be reflected from this plateau. If not, the activity will suffer in coming years as it has in the recent past.

We offer the Gold Ribbon projects as "personal projects" for the local callers associations. The Gold Ribbon findings that have been

published can be the launching pad for area projects.

Responsibility of the callers association is to establish standards of leadership, to plan ahead, to share in the progress and to help develop a strong, healthy attitude among dancers and callers that will lead to a stronger, healthier square dancing future.

Directory of Square Dance CALLERS ASSOCIATIONS

HERE IS A current listing of callers associations around the world. With the election of officers in the various associations occurring at different times, it is difficult to say whether all of the officer listings are correct. In the event that they are not, or if we have overlooked your association we would appreciate hearing from the secretary of your group. By keeping us current on changes within your association, we will be prepared for the next listing in the future. Dancers associations and round dance teachers associations should also see that changes in address and names of presidents be sent to Sets in Order whenever such changes occur.

California

Central Coast Callers—Jake Felde
162 Mizar Pl., Lompoc 93436

Cow Counties Callers—Leon Estes
32218 Ave. E., Yucaipa 92399

Heartland Callers—Don Browne
8454 Wenatchee, El Cajon

Hi Desert Callers—Bob Nipper
7406 Bailey Ave., Edwards 93523

Northern Calif. Callers—Don Black
377 Hillside Blvd., Daly City 94014

San Diego Callers—Lloyd James
710 Alpine Ave., Chula Vista 92010

Santa Clara Valley Callers—
Brad Bradford
2505 Aragon Way, San Jose 95125

So. Coast Affil. Callers—Bob Baxter
3722 Nipoma Ave., Long Beach 90808

Square Dance Callers Assn.
of So. Calif.
Larry Brockett, 11081 Ticonderoga
Los Alamitos 90720

Square Dance Callers Assn.
of Sacramento Valley
Ivan Hasbrouck, 1437 Meredith Way
Carmichael 95608

Western Callers Assn.—Glenn Mann
1725 Wallace, Simi 93065

Colorado

Denver S/D Callers—Butch Pritchett
5295 Wellington Pkwy., Arvada 80221

Connecticut

Conn. Callers & Teachers—Dave Hass
P.O. Box 5, East Hampton

District of Columbia

NCASDLA—Bill Higgins, 3231
Plantation Pkwy., Fairfax, Va. 22030

Florida

Florida Callers Assn.—Colin Walton
632 Riverside Dr., Palm Beach Gardens
33403

Georgia

Atlanta Area S/D Callers—
Delma Allison—1532 Wainwright Dr.,
S.E., Atlanta 30316

Idaho

Clearwater Callers Council—
Albert Wolverton, Rt. # 1,
Orofino 83544

North Ida. Callers Council—
James Doyle—Route #1,
Coeur d'Alene

Illinois

Illinois S/D Callers—Will Mills
3818 N. Sacramento Ave., Chicago

Indiana

Fort Wayne Callers—Bob Cone
6030 Smith Rd., Fort Wayne 46809

Indiana S/D Callers—Emmett Lewis
127 Edgewood Dr., Bedford 47421

Greater Indianapolis Callers—
Gene Haley—111 N. High School Rd.,
Indianapolis 46224

Tri State Callers—Vernon Seddon
2312 E. Virginia St., Evansville 47711

Kansas

Kansas City S/D Callers—Buford Evans
7737 Roe Ave., Prairie Village

North Central Kansas Callers—
Ken Oppenlander—319 S. 6th,
Manhattan 66502

Northeast Kansas S/D Callers—
Pat Patterson—1520 E. 18th, Lawrence

Southwest Kansas Callers—
Alan Stewart—Route 1,
Scott City 67871

Topeka S/D Callers—Warren Kinder
209 W. 40th St. Terr., Topeka

Kentucky

Kentucky S/D Callers—Geo. L. Keith
4024 Lambert Ave., Louisville 40218

Louisiana

Greater New Orleans S/D Callers—
Glen Dohre—1482 Mithra St.,
New Orleans 70122

Maine

N.E. Maine Callers—Marty Vanwart
Hampden, Maine

Massachusetts

New England Council of Callers—
Ed Ross Smith—P.O. Box 184,
Wenham, 01984

North of Boston Callers—Dick Delery
5 Kendall Dr., Woburn

Callers Co-op—Art T-Bow
13 Mile Lane, Ipswich 01938

Michigan

Michigan S/D Leaders—Wendell Law
5770 W. Price Rd., St. Johns 48879

Nebraska

Lincoln Callers—Ernie Gross
Rt. 1, Syracuse 68446

Omaha Area S/D Callers—Jim Tracy
1405 William Circle, Millard 68137

Western Nebr. Callers—Bill Jeffers
1910 Cheyenne Pl.,
Cheyenne, Wyo. 82001

Nevada

Southern Nevada Callers—Buzz Smith
2327 Poplar, Las Vegas 89101

New York

Capital Dist. Callers—Geo. Schacher
3 Beechwood Ave.,
Ballston Lake 12019

Central New York Callers—
Irwin Dorfman—14 Cedarbrook Cresc.,
Whitesboro 13492

North Carolina

Piedmont Callers—Phil Bostian
720 Lynn Dee Dr.,
Winston-Salem 27106

North Dakota

North Dakota S/D Callers—
Don Littlefield, 221 9th St., So.,
Moorhead, Minn.

Southwest Dist. Callers—Allen Roth
1907 N. 17th, Bismarck 58501

Ohio

Cleveland Area Callers—Bill Jordan
1241 E. 345th St., Willoughby

East Central Ohio Callers—Lou Beltz
24 Poplar Lane, Wheeling, W. Va.

Great Lakes Area Council of Callers—
Stan Burdick—1514 Oakmont Lane,
Sandusky 44870

Southwestern Ohio Callers—
Gene Record—670 Manor Dr.,
Covington, Ky. 41015

Toledo Callers—Merrill Bales
1111 Abbott Court,
Adrian, Mich. 49221

Oklahoma

Central Dist. Callers—Jud Webster
1603 S. Jensen, El Reno

Oregon

Northwest Callers—P.O. Box 25104
Portland, Ore. 97225

Pennsylvania

Penn-York Callers & Teachers—
John Kaltenthaler—Box 277,
Pocono Pines

South Dakota

Black Hills Callers—Harold Weiss
Parmelee

Tennessee

Memphis Callers Workshop—
Bill Johnson—1520 E. McLemore,
Memphis 38106

Texas

El Paso Callers—Jay Evans
6232 Caprock, El Paso 79912

Houston Area Callers—Johnny Reagan
1127 Del Norte, Houston 77018

Red River Valley Callers—Cecil Curtis
Box 447, Burkburnett

Virginia

Hampton Roads Callers—Ken Beck
Box 945, Grafton 23455

Wisconsin

Central Wisc. Callers—Eddie Urban
R #1, Box 34, Wausau 54401

Milwaukee Area Callers—Elmer Elias
5106 S. Menard Dr., New Berlin 53151

Canada

East Kootenay Caller-Dancers—
James Scanland—Box 11,
Cranbrook, B.C.

Lower Fraser Valley Caller-Teachers—
George Harper—5435 Norfolk St.,
Burnaby 2, B.C.

West Kootenay Callers—H. Bieberbach
Box 113, Trail, B.C.

Vancouver Island Caller-Teachers—
Fred Willing—3635 Happy Valley Rd.,
Victoria, B.C.

Western Manitoba Callers—
Harvey Robertson, Margaret, Manitoba

Toronto & Dist. Callers—Bill Cooper
1035 Henley Rd., Cooksville, Ont.

Parkland S/ & R/D Callers & Teachers
—John Hutchinson—500 - 19th St., W.
Prince Albert, Sask.

Europe

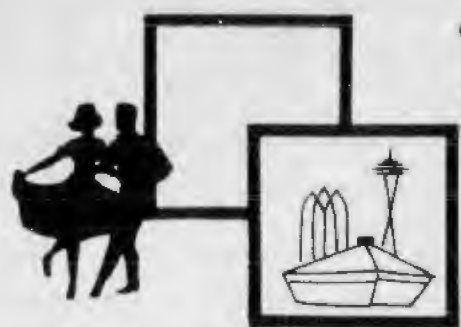
European Callers & Teachers—
(Lt. Col.) "Corky" Pell—ODCSPER
HQ USAREUR, APO New York 09403

Orient

Far East S/D Callers—Clyde Bell, Jr.
CTI, USN - USNAVSECGRUACT,
Box 22, San Francisco, Calif. 96668

NEXT MONTH

Subject of the Gold Ribbon Report in June is Square Dancing in the Schools. What is being done today with square dancing in education? How does it differ from the type of school activity it was twenty years ago? This and much more in your June issue.



18th NATIONAL SQUARE DANCE CONVENTION

SEATTLE, WASHINGTON

JUNE 26, 27, 28, 1969

Press Party . . . In order that the news media around Seattle be properly informed about the 18th National Square Dance Convention scheduled for that city on June 26-28, a buffet for the press was held on Feb. 26 at the Benjamin Franklin Hotel.

Only Four to Go . . . A concerted effort is being made to pre-register dancers from every State in the Union for the 18th. At February 26 the pre-registration figure was 5200, having jumped from 4200 in two weeks. Every State had registrants except four — Maine, Mississippi, South Carolina and North Dakota.

Earlybird arrivals in Seattle are advised that the registration booth will be open in the Alki Room, Seattle Center, on June 25 until 6 P.M.

Hospitality . . . The Orcas Room of Seattle Center has been set aside for the display of educational materials on square dance organization and promotion. Teacher-caller, square and round dance organizations are encouraged to display materials that would be of value such as by-laws, constitutions, promotional materials for special dances, etc. Especially encouraged are materials in sufficient quantities to be handed out. Write Bert Fletcher, Box 94, George, Wash. 98824. Mario and Madeline Genzale are Hospitality Chairmen for the Convention, with seven director couples assisting them.

Trail-In, Trail-End, Trail-Out . . . For those interested in square dancing en route to the 18th, just before it starts or after it ends, these dances are suggested:

June 13-14—Denver, Colo. Fiesta Time '69 — Denver Hilton Hotel. Contact Bob Rohloff, 1755 Uinta, Denver, Colo. 80220.

June 19-21—Portland, Ore. — Oregon State S/D Fest. — Douglas H.S. Contact Mel Kingsbury, 2170 S.W. 13th, West Linn, Ore.

June 20—Barstow, Calif. — Hi Desert Callers Assn. — Covey Hall. Contact Bill Roles, 210 Montana, Victorville, Calif. 92392.

June 20—Laramie, Wyo. — Quadra-Dangle Clubhouse, Grays Gable Rd. Contact Leon-

ard Shaffer, 714 S. 21st, Laramie, Wyo. 82070.

June 20-25—Tacoma, Wash. — Square Acres. Contact Ralph Rowland, 1755 S. 108th St., Tacoma, Wash. 98444.

June 21—Rock Springs, Wyo. — Sashay Partners Club, National Guard Armory. Contact Helen Day, 1325 Liberty Dr., Rock Springs, Wyo. 82901.

June 21—San Jose, Calif. — Santa Clara Valley Callers Assn., Overfelt School. Contact Art Hansford, 5101 Monterey Rd. #35, San Jose, Calif.

June 21—Pendleton, Ore. — Country Cousins, Pend-Aire S/D Center. Contact Clarence Johnson, 1327 Shelton Rd., Walla Walla, Wash. 99362.

June 23—Seattle, Wash. — Genesee Hall, 4200 36th Ave., So. Contact Joe Hall, 3013 62nd S.W., Seattle, Wash. 98116.

June 24—Vancouver, B.C., Can. — "Hands Across the Border", Kerrisdale Commun. Ctr. Contact John Winton, 2685 Rosebery Ave., W. Vancouver, B.C., Canada.

June 24—Pocatello, Ida. — Snake River Valley S/D Council — Alameda Jr. H.S. Contact Clyde Anderson, 588 Jensen, Pocatello, Ida. 83201.

June 24—Olympia, Wash. — Lac-A-Do S/D Hall. Contact Barry Aronovitch, 1 Timberlake Dr., Rte. 10, Olympia, Wash. 98501.

June 24—Snohomish, Wash. — J. G. Barn, 6110 103rd St. Contact Joe Setting, 16307 2nd Pl., Bothell, Wash. 98011.

June 24—Eugene, Ore. — Danebo Circle 8, Prairie Hall. Contact Buddy Randall, 3205 Western Dr., Eugene, Ore. 97401.

June 25—Seattle, Wash. — Central Puget Sound Teachers & Callers Assn. — Coliseum Bldg. Seattle Center.

June 25—Seattle, Wash. — Sweethearts R/D Club — Food Circus, Seattle Center. Rounds.

June 30—Vancouver, B.C., Canada — "Hands Across the Border", Kerrisdale Commun. Ctr. Contact John Winton, 2685 Rosebery Ave., W. Vancouver, B.C., Canada.

THE DANCER'S

WALKTHRU

Sets in Order

IDEAS FROM SQUARE DANCE PUBLICATIONS

CENTRAL CANADA

THE MANITOBA SQUARE DANCER, the official organ of The Square Dance Federation of Manitoba (Eastern Division), currently has an editor with a delightfully light touch. We were charmed with his sub-titles for Federation Executives which appeared in the November 1968 issue of the newsletter.

Editor Al Golding selected titles of popular square and round dances, and it does seem as though they would be appropriate for any group of association or club officers.

President—KING OF THE ROAD

Vice-President—SECOND HAND ROSE

2nd Vice-President—THIRD MAN
ON THE POLE

Treasurer—GOLD AND SILVER
HAVE I NONE

Secretary—A LITTLE BIT OF SUGAR

Publicity—MY BEST TO YOU

Public Relations—TILL WE MEET AGAIN

Workshop Chairman—SATURDAY NIGHT
BREAKDOWN

Special Events—COOKIN' UP A STORM

Subscription Secretary—"S'IL VOUS PLAÎT"

Publishers—OLD BLACK MAGIC

Editor—HEARTACHES BY THE NUMBER
(amen!)

OHIO

Also appearing in a November 1968 issue — this time in PROMENADE, published by the Toledo Area Square Dance Callers Assn. — was a thought-provoking item provided by one of its readers, Mrs. Jim Oller. Any time of year would be a good time to stop for a moment

and look at ourselves and see what kind of club member we are, as defined in the following:

Someone has said the membership of a club is made up of four kinds of Bones . . .

There are the *wishbones* who spend all their time wishing someone else would do the work.

There are the *jawbones* who do all the talking but very little of anything else.

Next come the *knucklebones* who knock everything that everybody else tries to do.

And finally there are the *backbones* who get under the load and do the work.

What kind of member (bone) are you?

ENGLAND

LET'S SQUARE DANCE, monthly bulletin of The British Association of American Square Dance Clubs, is currently running a series of informative articles on a subject which could be adapted to the interests of any individual area of square dancing. It is a commentary on the birth, growth and continuation of square dancing in England.

How many new dancers come into the activity each year, never to become acquainted with the past? Never to know the names of those responsible for the success of the hobby, to learn of the major events which took place, or perhaps know about the special occasions which played a part in the history of square dancing in that locality?

Let's never forget the foundation upon which today's square dancing rests. LET'S SQUARE DANCE is bringing portions of its history to its readers; how about you?

IOWA

And then there is this unique reprint from the January 1969 issue of IOWA SQUARE AND ROUND DANCE NEWS, published by the Iowa State Federation of Square Dance and Round Dance Clubs. The magazine does not claim credit for the originality of this featurette entitled, I'M ONLY ONX PXRSON.

I'M ONLY ONX PXRSON

Xvxn though my typxwritxr is an old modxl, it works quitx wxll xxxcpt for onx of thx kxys. It is trux thxrx arx forty-six kxys that function wxll xnough, but just onx kxy not working makxs thx diffxrxncx.

Somxtimxs it sxxms that our Club is somxwhat likx my typxwritxr.

You may say to yoursxlf, Wxll, I am only onx pxrson. It won't makx much diffxrxncx. But, you sxx, thx Club nxxds thx activx participation of xvxy pxrson.

So thx nxxt timx you think you arx only onx pxrson and that you arx not nxxdxd, rxmxbxr my typxwritxr and say to yoursxlf, I am a

Kxy pxrson and nxxdxd vxry much!

OKLAHOMA

This next item goes back two years and was printed in the OKLAHOMA SQUARE & ROUND DANCE NEWS published by the Oklahoma State Federation of Square Dance Clubs. It's not the type of article regularly featured; however it may fill a need for your group sometime.

Marvin Nelson is an active square dancer in Lawton, Oklahoma; he is also Pastor of the St. Paul Methodist Church in the city. The following prayer was given by him at the 1967 Spring Festival of the South Central District of Oklahoma.

"They tell us that communication is our most difficult task in these Dynamic Days. We hear persons talk, but we seldom listen to what they are saying. It is with this in mind that I have composed a short Prayer which I hope will express the sincere thoughts of all of you square dancers. I trust that it will not seem sacrilegious but rather, meaningful.

"O Thou who are our Instructor, we need to take Lessons from Thee. We confess that

often we fail to listen to the basic steps you are teaching us. We often get ahead of your call and we are guilty of getting behind and thus slowing down that performance of beauty and coordination which could bring joy and satisfaction of our Life.

"In this huge Building called the World — help us to be polite to our partners, conscious of and courteous to our corners and always open to our opposites. Make of our Lives Good Patterns so that all men may hear the singing calls of your Spirit to ours.

"May this fellowship and friendliness assist us in sharing the Pleasure and Pain of Life. Keep us square in our own eyes and in Thy sight. May our hands be clasped together in one big endless circle encompassing all of Thy children. Use us Square Dancers to help our brothers in Christ's name. Amen."

KANSAS

The editor of any publication must have an eye on his balance sheet, hopefully keeping it in the black. Liza Grandstaff, editor of TRAVEL ON, the official Square Dance Magazine of the Central Kansas S/D Assn., is well-aware of this responsibility.

Recently she came up with an idea for a heavy-cardboard outside cover made to fit the issues of TRAVEL ON. Two-hole punched, with metal ring binders, these covers are available to subscribers at 75c each and will keep the issues neat and readily available. The income from the sale of the covers will help offset the rising costs of printing, postage, etc.

Another interesting idea also is currently under way with this magazine. The newsletter is published quarterly and beginning this spring each issue will have a yellow cover, with the exception of the January release which will be red. All renewals are due in January and it is the hope of the publisher that the red cover eventually will become an automatic reminder to dancers to renew their subscriptions.

WESTERN CANADA

Again, dipping into the past pages of a magazine, we find this charming composition in the April 1967 issue of CROSS TRAIL NEWS, which is published eight times a year by the Vancouver Island Western Square Dance Association. Entitled "What Is a Square Dancer?", it is a parody of the familiar essay, "What Is a Boy?", and was adapted by Barb Butterworth.

"Between the ages of the teens and the 70's, we find people who are called Square Dancers. They come in assorted sizes, weights and personalities, but all dancers have the same Creed: To enjoy every second of every dance and every dance of every season and to feel sad when the last dance of that season rolls around.

"Square dancers are found everywhere — at

The WALKTHRU

panel dances, round-ups, workshops and summer out-door dances. Callers love them, new dancers respect them, and those who don't know the fun of square dancing, tolerate them.

"Square dancers are people with happiness in their faces, bright colors in their clothing, reliability in the way they turn out for their club, and they hope that square dancing is here to stay.

"After a busy work day, a square dancer is able to unwind from the worries of the home and job for an evening of fun and good fellowship. Friends are found and lasting impressions made with visiting clubs from near and far.

"Square dancers are many things. They have the patience of a saint, the energy of a whirling dervish, lots of stick-to-itiveness to learn new rounds, the appetite of a horse (for party nights), and the all-year Spirit of Christmas.

"No one but a square dancer has so much fun or uses so much energy or gets enjoyment from the lively music, the caller, his jokes and the goofs that are made.

"No one but a square dancer can cram into a little case: a comb, lipstick, change for a soft drink, a thermos bottle of coffee, milk, sugar, spoons, 1½ sandwiches, cookies and two paper napkins.

"Square dancers are magical. In summer you can find them on the highways, at camp sites, by the lakes and at the seashore. You can bring them together with just the sound of music.

"May as well give up — square dancers are here to stay. They're a determined group, out to recruit friends and neighbors into their 'world'. And when you are blue, they can make you feel good again with those few famous magic words, 'Let's Go Square Dancing'."



The WALKTHRU

A CURE-ALL PILL

What would you do if someone handed you a tiny capsule, not quite an inch long, encased in plastic? Through the clear cover you can see it is a green color and you can make out the letters L S D.

Well, we didn't swallow it, but we did break it open. Inside we found a cleverly rolled piece of green paper, about a foot long, with the printed message on it: L S D, Let's Square Dance at . . . and then all the relative information about the Yellowstone Square Dance Council's 16th Annual Hoedown to be held the 2nd and 3rd of this month in Billings, Montana.

There's no doubt that this L S D will really "turn on" the square dancers who attend and it will be well worth "the trip".

A SPRINGTIME DECORATION

EXCUSE THE PLAY on words but why not a "springy" floral decoration for a spring dance this month? This idea, originated by Marie and Don Steinberg of North Hollywood, California, takes time and some expense, so make it for a special occasion.

Each "springy" flower is made from two styrofoam cups.

Starting at the open end of Cup #1, cut it in a spiral down to the bottom of the cup. Cut off the bottom of the cup. The thinner you cut the spiral, the further the finished flower will stretch.

Take Cup #2 and cut 7 slits starting at the open end down to about one-half inch from the bottom. Now cut petal shapes, again starting at the outer edge and graduating the petal designs down to the end of the original slits. With your hands, gently — but very gently — bend the petals slightly outward.

Attach one end of the spiral around the bottom of the petal cup with two straight pins.

Paint your flower(s) with water-color paints using gay spring colors and sprinkle them with glitter while the paint is still wet.

The Steinbergs covered the ceiling of the dance hall they were decorating by hanging dozens of these flowers on wires which had been stretched from one side of the room across to the other side. The flowers also might be

BADGE OF THE MONTH



Travel to the far north with us this month as we visit the Polar Promenaders who dance in Fairbanks, Alaska. No question that the name chosen by the group is appropriate, for they're not very far from the Pole itself.

A "chilly" blue colors the background of the badge, while "icy" white letters surround the two polar bears dancing on an ice floe. Is this the proper promenade position for polar "he's and she's"?

attached to doors or walls with pins or masking tape.

Because of the work involved in these decorations, Don and Marie will pack them away carefully in large cartons and store them in their garage awaiting another spring dance next year.



The Dancer Looks at SQUARE DANCING

By Madeline Allen

DANCING IN THE ROUGH

ONE OF THE first things a good square dancer notices, when he volunteers to help out with a beginners' class, is that it is hard work. He is more tired at the end of an evening of "Circle left, Circle right" than he would have been after a really fast dance. Part of it, of course, is from trying so hard to help other people understand what they are to do. But that part is mental. I think the physical strain comes largely from what I mean when I talk about "rough dancing". I mean bumping into each other, starting and stopping suddenly, jerking arms, pulling people around, and generally making you feel as if you had been put thru a wringer. From a beginners' class you expect this and you brace yourself, trying to dance smoothly yourself so as to give them something to copy. You hope that in a few lessons they will improve, so you don't mind it so much.

My question today is, what about those people who never learn? What can we, as teachers and dancers and club members, do about those individuals who continue, year after year, to dance in such a way that you have to be ready, in the words of the referee, to "defend yourself at all times"? Ed Gilmore used to give a course in Jujitsu for Square Dancers, to teach you how to combat various dangerous types of dancers. It seems to me, however, that there ought to be some way to persuade them to change their ways.

Of course, there is one type of rough dancer who probably never can learn, the guy who is just plain clumsy in everything he does. Dancing is out of his line, anyhow, and he is lucky to be able to turn the right way and put out the right hand, without trying to do it gracefully. Those I think we'll just have to bear with — they are such nice fellows we wouldn't want them to quit square dancing entirely. We really don't mind them too much — they can't help it.



The other extreme, of course, is the guy who wants you to be sure and realize that he dances with a very High Level Club, where they do all the newest and fanciest styling, and if you don't know how, he'll be glad to help you — or rather, make you — do it his way. A lot of Ed's tricks come in very handy on him (like the elbow in the ribs) because you don't care what happens to him. If he were a member of my own club, I'd tell him frankly what I thought — somebody ought to. But as long as there are a few people who share his own opinion of his charm, I don't suppose he'll change either.

The only kind of rough dancer I think might be worth saving by an educational campaign is the really well-meaning fellow who doesn't know his own strength. He has the whole square on his shoulders, and is so eager to help everybody and make sure the other seven do everything right, that he nearly kills himself pushing and pulling and directing traffic, even in squares where none of it is needed. Usually this man (or this might be a lady, and often is) was the quickest learner in his beginners' class, and often found himself the only one in the square who knew what to do. The others were probably grateful for a shove in the right direction and showed it. The only trouble is, these helpful souls don't know where to stop. From lending a hand, they go right on doing the whole thing, and from helping someone who needs it, they progress to helping everybody, and taking the responsibility for the whole square themselves. Then they graduate and join a club and the trouble begins.

I don't think the people who make themselves unpopular by this sort of dancing realize it themselves, and they are usually such good leaders, and such valuable people to have in clubs, that the ones they dance with hate to tell them and risk hurting their feelings. So,
(Please turn to page 61)



STYLE LAB

BENDS VS. FOLDS

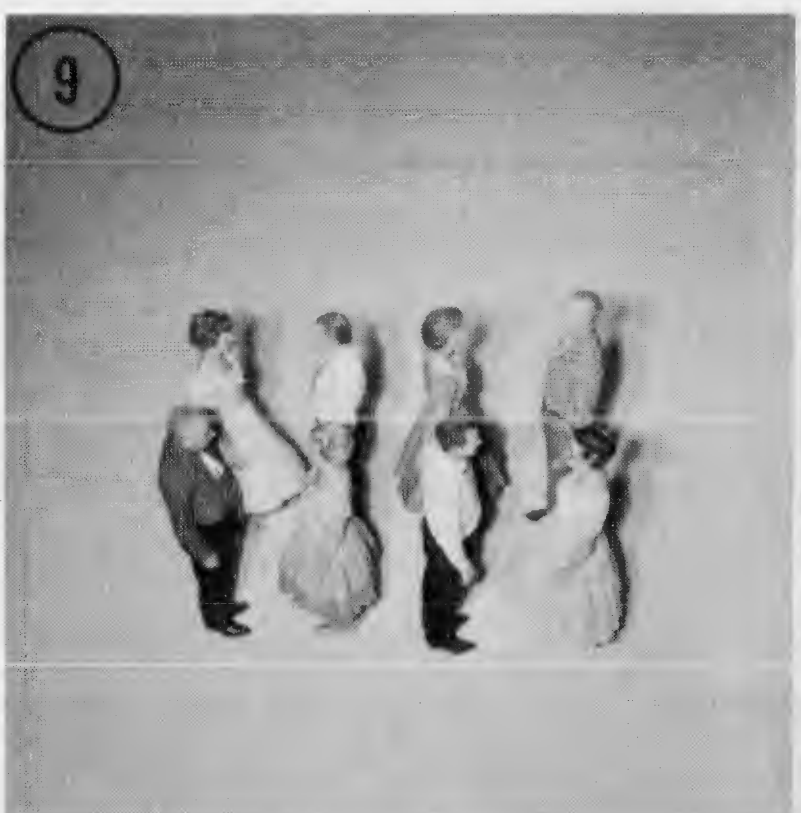
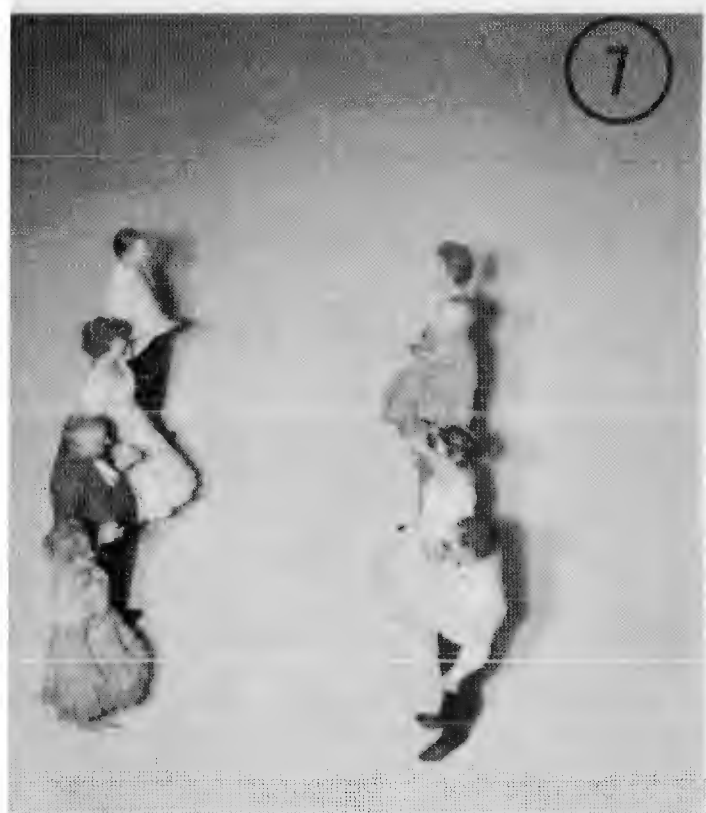
CONFUSION IN square dancing is sometimes due to *sound-alike* attributes of particular calls. In other instances confusion is brought about by the similarity of set-up. It is this latter that we discuss this month.

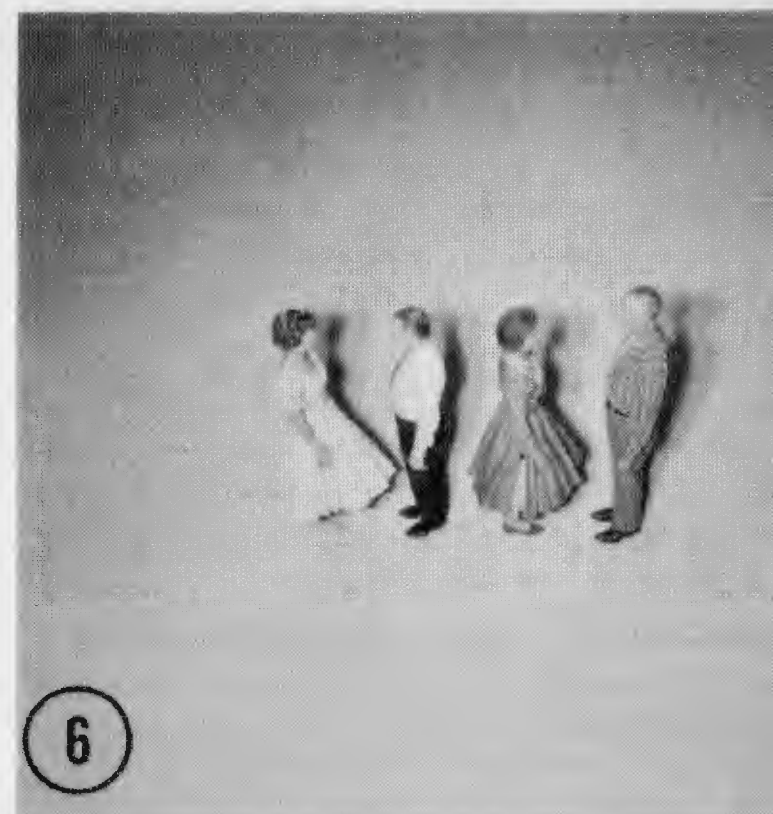
For the new dancer the Right and Left Thru, Square Thru and Eight Chain Thru have built-in confusion. All three start with a set-up of one couple facing another, all three start by having the dancers give a right hand to the one they face and pull-by. From this

point, the similarity disappears. Each movement goes on its independent way thru a variety of traffic patterns.

The newcomer is confronted with other complexities. From two route lines of fours, having passed thru, a Bend the Line, an Arch in the Middle and the Ends Turn in, or a Wheel and Deal, are just a few of the possibilities falling within the range of material taught to a new dancer. It all boils down, then, to the necessity for in-depth familiarity with each term and what it accomplishes.

One trouble spot that tends to "trip up" even an experienced dancer, is a simple Couples Bend versus a Fold. A number of dances recently have used the Bend the Line principle where one couple makes up the line





formation. In this instance, the bend action would simply call for this miniature line to imitate the action done by a line of 4, with the ultimate result that the two dancers facing side-by-side end facing each other. What is the difference, then, between this and a fold? It is apparent in the photographs.

First taking a simple fold movement we start with a line of 4 (1). To execute the fold, the ends will step forward (2) and will turn 180° to face the person formerly beside them (3).

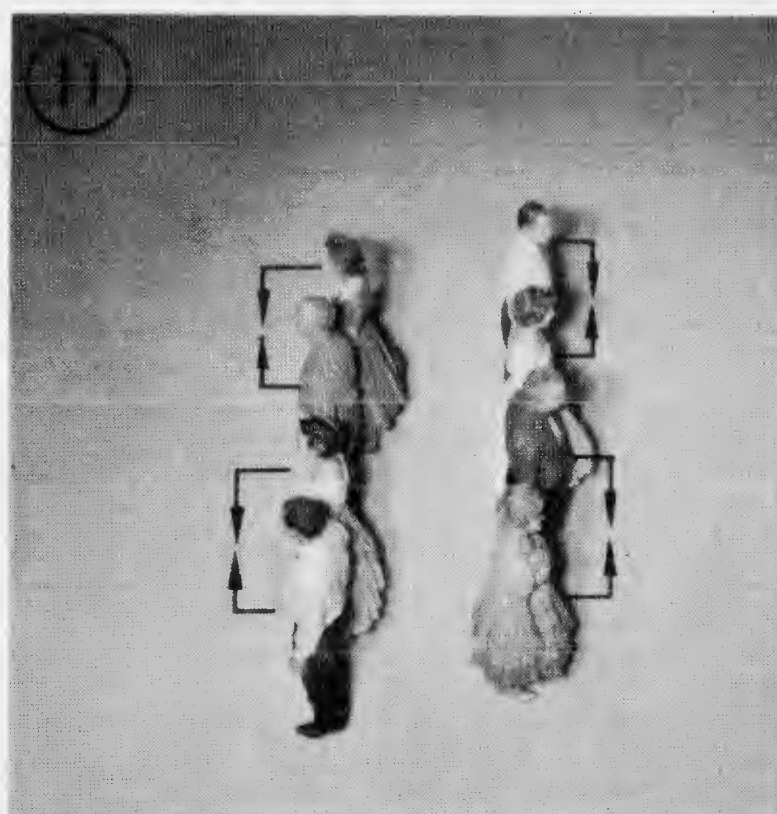
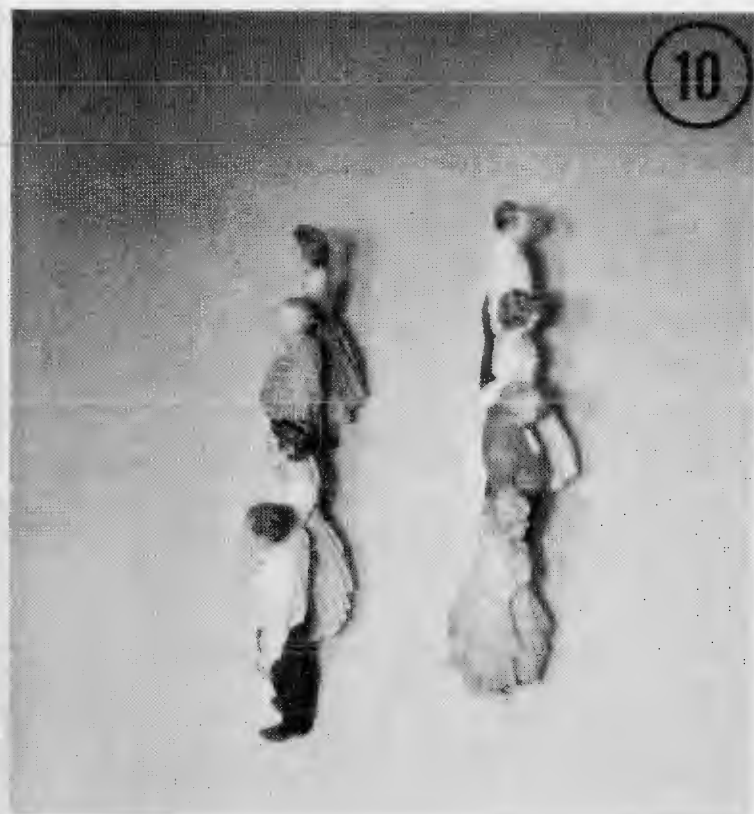
For couples to bend we start with the same line of 4 (4). To realize the couple bend action, each dancer working with his partner begins to bend each of the two miniature lines (5) with the end result that he faces the

person beside him (6).

Taking a look at the two movements from lines of four, we start with the fold action starting from two facing route lines (7). As the ends fold (8) they come forward and turn to face the person who was formerly beside them (9).

For the couples bend example, we have the same lines of 4 having Passed Thru (10). Each person is involved in the turning motion as shown by the arrows (11), with the end result that the dancers are in Eight Chain Thru position at the conclusion of the movement.

Good workshop drilling seems to indicate that points of confusion such as this can benefit from a good analysis and a healthy workout. So — give it a try.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Nebraska

Western Nebraska Callers Council, of which Bill Jeffers is president, includes 12 callers covering the western area of Nebraska. The council sponsors a callers college each fall, meets monthly, holds three Sunday afternoon dances each year.

For people looking up summertime square dances, here are notes for jotting. In the Omaha area the dates and places, with Don Trecek and Glen Lapham calling: May 31, Commercial Savings and Loan at 45th & Dodge; June 14, South Roads Audit.; June 28, 45th & Dodge; July 12, Southroads; July 26 and Aug. 9, 45th & Dodge; Aug. 23, South Roads.

Ohio

Veronica Bonham writes a square dance column, "Square 'Em Up", for the Wintersville Citizen and has done so for the last four years. From 12 to 14 clubs in the area contribute news for the column. After a lapse of interest for a time there has been a resurgence recently with new classes springing up all over the area.

Stan Burdick will call for the Prairie Schooners Square Dance Festival in Sidney next fall. October 18-19 are the dates.

— George Hare

Kansas

On July 19 the Council Grove Square Dance Club will hold its 3rd Annual Outing and Dance at Council Grove Reservoir. Dancers will be ferried across the lake to a spacious pavilion where the dance is held. Bud Pierce will be the caller.

The Merry Mixers of Salina will sponsor a

combination Square Campers Dance on July 26 and their 1st Annual "Morning Dove" Dance from 6 to 8 A.M. on July 27, with breakfast following. Both dances are programmed for the South Shore of Lake Kanopolis. Participating callers will be Les Dewitt and Dale Oliver. Contact Quentin Hopkins, 952 Beatrice, Salina, Kans. 67401.

— "Liz" Grandstaff

The Kansas Square Dance Convention will be held in the Municipal Auditorium, Topeka, on May 2 and 3. Featured caller will be Don Franklin and the round dancing will be led by the Tom Pells. Contact Ken Oppenlander, 319 S. 6th, Manhattan, Kans. 66502.

Indiana

Double "H" Squares of Jeffersonville will celebrate their 13th Anniversary on May 10 with dinner at 7 P.M. and dancing from 8:30. This annual affair is always held as close to Mother's Day as possible and there are gifts for the Oldest Square Dancing Mother (if she will admit it) and the Youngest (*she* will). The dance will be at the Eastlawn Elementary School with Ed Preslar calling. Contact Jack Haley, 4812 Westside Dr., Louisville, Ky. 40219.

Square dancers from the Odds & Ends Club of Fort Wayne recently enjoyed a ten-day trip to Hawaii together. Besides all of the island sightseeing, the group danced with Koral Kickers, Y Square Wheelers and Cotton Eyed Joes.

— Mrs. Loren Freck

Illinois

The 8th Annual National Square Dance Campers Camporee is planned for July 17-20 at Pecatonica Fairgrounds, 14 miles west of Rockford. This is for members only and information on how to join may be had from National S/D Campers Assn., Inc., P.O. Box 721, Appleton, Wisc. 54911.

Wisconsin

The 11th Wisconsin Square Dance Convention will be held on Aug. 22-24 at the Wisconsin State University Campus, Stevens Point. Write Bill Birge, 112 Pier St., Merrill, Wisc.

Michigan

Dave Taylor will call and the Larry Garners will supervise round dancing at the 11th Blossomtime Festival, Benton Harbor, on May 17.

— John Wisniewski

May 17-18 are the dates for the 14th Annual Northwest Michigan Council Square Dance Festival at the High School Gym, Traverse City. Don Franklin and Dave Taylor will call;

Don and Jerrie Day will be in charge of rounds. Write Gary Horn, 437 W. Eighth St., Traverse City, Mich. — *Jim Herman*

Florida

The 17th Pensacola Council Square and Round Dance Festival will be presented on June 27-28 at Pensacola's air-conditioned Municipal Auditorium, featuring Walt McNeel and Billy Lewis in the calling department; Carl and Clare Bruning on rounds.

— *Glenn E. Conrad*

Don Franklin will call for the 10th Annual Billy Bowlegs Square Dance Festival on June 7 at the Hudson Marina, Fort Walton Beach.

— *Toni Burkhardt*

An appropriate club title is that of the Hurricane Squares of Miami, a club that just celebrated its 15th anniversary, probably the oldest club in the Miami area. Their club paper is called the Hurricane Winds.

— *Pat Salokar*

Virginia

The Blue Ridge Twirlers of Winchester and Front Royal have now completed plans for their Apple Blossom Festival Spring Fling on May 2 at the Frederick County Junior High School. Curley Custer will do the calling; Tom and Betty Jane Johnston will see to the rounds. The dance is held in conjunction with the three-day Apple Blossom Festival which will be highlighted by parades, street vendors, country music shows, etc. Write Harold Brodick, Route 6, Box 358, Winchester, Va. 22601.

On July 6 the Blue Ridge Twirlers will have an afternoon and evening festival at the Moose Home in Winchester — air-conditioned. Curley Custer and Earl Johnston will call; the Tom Johnstons will cue the rounds. Write Joe Hulver, Jr., Route 5, Box 340, Winchester, Va. 22601.

West Virginia

The Buckwheat Stompers will have their Spring Round Up on May 4 with busy Curley Custer calling. The dance will be held at the Community Building in Kingwood in the P.M.

On September 25 Dick Moats will call for the Buckwheat Festival Annual Square Dance, also in Kingwood in the afternoon.

— *Frank Slagle*

Tennessee

The T.E.R.C. Square Dance Club caller schedule for Spring includes Bob Rust on May 10; C. O. Guest on May 24 and Johnnie Wykoff on June 28. The dances are held in Kingsport.

Louisiana

The Sixth Annual Square Dance Festival of the Hoedowners Club will be held on August 9 in the New Iberia Recreation Center. The theme this year is, "Carnival on the Teche", because New Iberia is located on the banks of the beautiful Bayou Teche. Seventy squares are expected to dance to 20 area callers from Texas and Louisiana. Write Horace Guidry, 315 Hortense St., New Iberia, La. 70560.

North Carolina

Louis Calhoun will be calling for the Jolly Mixers on June 7 at the Recreation Center in Wilson.

— *Judy Mercer*

Hawaii

The Promenaders at Hickam Air Force Base in Honolulu would welcome any and all square dancers in the area to join them each Friday night. Additional information may be obtained by calling 422-5845.

— *Leo Watts*

Texas

Guest callers coming up in late summer and the fall for Paws & Taws of Rockport are C. O. Guest on August 9 and Joe Lewis (with accordion) on October 11.

— *Juanita Wagley*

Ontario

Skyway Squares will have their Spring Fling with Earl Johnston and Stu and Wynne Robertson on May 31 at the Robinson High School, Burlington. Write Ross Gunby, Campbellville, Ont., Canada.

In Peterborough the Lift Lock Squares are exhibiting curiosity about the scope of the square dance activity in their area. Accordingly they are circulating enquiry sheets to determine the strength and number of the area clubs. Results of this survey should be very informative.

July 19 is the date for the Swinging Eights Annual Barn Dance and Midnight Barbecue Square Dance at Alliston, with Bill Cooper calling. Write Arthur Grose, 52 Paris St., South Alliston, Ont., Canada.

California

The Fifth International Square Dance Festival will take place in Long Beach on Aug. 1-3, with South Coast Assn. sponsoring. The Municipal Auditorium will be the place. Squares will be called by national and local favorites; rounds presented by area instructors. There will be a fashion show, sewing panel, exhibitions — and dancing. Write W. W. Van Orden, 2195 Atlantic Ave., Long

ROUND THE WORLD of SQUARE DANCING

Beach, Calif. 90806.

The Country Cousins of Coalinga are having their 4th Anniversary Dance in conjunction with that town's Horned Toad Derby — a yearly event for 46 years. The dance will be held on May 3 at the Dawson School but the festival is a 3-day affair. Featured caller will be Dick Waibel. Write Dorothy Knight, 360 Monroe, Coalinga, Calif. 93210.

The 3rd District of Associated Square Dancers in the Los Angeles area, had their Beginners Halfway Dance on March 11 in Santa Monica. Hosts were the Red Ribbon Squares Class with Dan Schmelzer as instructor; the Swingin' Saints with Wild Bill Foross and Crooked Squares with Bob Osgood.

British Columbia

There will be a weekend campout on the July 5 weekend at Christina Lake, B.C., with dancing in Community Hall at the lake. There is lots of room for trailers, tents and campers; swimming, boating and water-skiing. Write Trail and District Square Dance Assn., Box 11, Trail, B.C., Canada

Alberta

The Third Annual Calgary Stampede Square Dance Round Up will occupy the nights of July 4-5 at Henry Wise Wood High School in Calgary. M.C.'s will be Jack Sollee and Ernie Power, with guest callers from the U. S. and Canada. Write Don Conroy, 3540 Beaver Rd., Calgary 48, Alberta, Canada.

Saskatchewan

In January more than half of the registrations were in for the 10th Annual International Square and Round Dance Convention on June 5-7 in Moose Jaw. Capacity for this event is 400 couples. Slogan for the event is, "Cross the Line in '69". Nine square dance callers and three round dance instructors will be programmed. Headquarters will be at the Harwood Hotel and dancing at the Union Centre and the local Armories. — Bert Nettleton

Pennsylvania

Club presidents of member-clubs of the Susquehanna Valley Square Dancers Assn. will be guests of Flirts & Skirts at Ranchland, Mechanicsburg, on June 28, for the Presidents Square-Up. Eleven clubs and over 750 members are involved. Callers for the occasion will be Charlie Benner and Jim Adams.

On November 1 Flirts & Skirts will have their 3rd Annual Fall Festival at Ranchland.

— J. Lee Brenneman

Aug. 1-2 are the dates for the 16th Annual Penn State Square Dance Festival on the Pennsylvania State University campus. Dick Jones and Jack May will call. Round dancing will be led by the Leverne Reillys. Write Agricultural Conference Coordinator, Pennsylvania State University, 410 J. O. Keller Bldg., University Park, Penna. 16802.

The Pittsburgh Area Square and Round Dance Federation was formed in April, 1968, and now has 15 square dance clubs, two round dance clubs, as members. Lloyd Lockerman is president, with Bill Uhlig, Harry Williamson and Vivian Davis on his board.

The Ninth Annual Timberline Party is scheduled for May 23-25 at Mountain Lake House, Marshalls Creek, 8 miles east of Stroudsburg. George Peterson and Roy Keleigh will call the squares; the Roy Keleighs will cue the rounds. Write Keleigh at 908 1st Ave., Asbury Park, N. J. 07712.

— Bernice Bonsall

The Rovin' Squares chapter of National Square Dance Campers Assn. announces their 4-day square dance campout, July 24 thru 27 at Bloomsburg Fairgrounds, featuring Dick Jones as caller. Write John Abel, R.D. 2, Willow Street, Penna. 17584.

Liberty Bells & Beaus of Blanchard are sponsoring five square dancing weekends with Bruce Williamson Jr. calling. Dates will be May 2-4; June 6-8; Aug. 8-10; Oct. 3-5. Write Camping, Box C-311, R.D. #1, Lock Haven, Pa. 17745.

Massachusetts

Summer square dancing at cool Mountain Park, Route 5, Holyoke, will resume on June 12 and continue every Thursday thruout June, July and August, ending with a Friday dance Sept. 5. Callers participating will be Al Brundage, Jerry Haag, Ken Anderson, Bob Paris, Bill Dann, Max Forsyth, John Hendron, Phil Adams, Vaughn Parrish and Jim Cargill, with rounds by Burzdaks and Woods.

— Russ Moorhouse

The New England Folk Festival is to be held in Natick High School on May 9-11, with Dick Leger and Jane Farwell. Write Jo Bemis, 26 Evergreen Rd., Natick, Mass. 01760.

Connecticut

Camp Hazen's Pavillion at Cedar Lake, Chester, is the location for the June Jamboree

on June 1 with Earl Johnston and Jay King calling. Write the YMCA, Westbrook, Conn. 06498.

New York

Western New York Callers and Leaders will hold their 14th Annual Square-O-Rama on May 18; 30 callers and round dance leaders will take part. Place is Leisureland Motel just off NYS Thruway Exit #57 at Hamburg.

— *Betty Stark*

The Second Annual Apple Blossom Festival sponsored by North Country Squares of Plattsburgh is planned for May 18 at one of the apple orchards in Peru. A pre-festival dance is slated for May 17 at Bailey Avenue School in Plattsburgh. Caller will be Ray Columbe. Write Apple Blossom, P.O. Box 305, Plattsburgh, N. Y. 12901.

— *Russell Clark*

Maryland

A series of summer dances is being set up at the Chillum-Adelphi Fire Dept., in Hyattsville on June 21, 28; July 12, 19, 26; August 2, 9, 16.

— *Chuck Stinchcomb*

Libya

The Tripoli Twirlers meet every Friday at Wheelus AFB, Tripoli. The club is about half airforce and half civilians living in Tripoli. Visitors often come down from Germany, Spain or England on air force business and also dance with the Twirlers. Caller Al Stevens was transferred out recently but the club has continued to grow and prosper even tho' most of the dancing has to be done to records. John Gosney, Pastor of the Union Church of Tripoli, is club president.

Philippines

With Manila Hoedowners and the Fil-Am Squares as hosts, 8 square dance clubs of the Philippines descended 180 strong on the Manila Polo Club on January 18. Honor guests who led the Grand March were Ambassador G. Mennen Williams and Mrs. Williams. Later Ambassador Williams obliged with some old time square dance calling.

— *Del Hamilton*

Idaho

The 6th Annual Idaho Square and Round Dance Festival will be held in Manwaring Center, Ricks College, Rexburg, on July 18-20. Bob Page will conduct a callers workshop on Saturday morning and call the Saturday night dance.

The Annual Square Dance Funstitute sponsored by the Intermountain Square Dance



Denver Square Dancers emphasize the Mexican theme of their upcoming Fiesta Time '69 Festival on June 13-14. Here they are shown in their bright red, green and gold costumes, doing a Mexican-flavored exhibition to publicize their Festival.

Assn. will take place at Payette Lakes, McCall, on July 11-13.

— *Tom Wood*

Colorado

On May 18 dancers from all of Colorado will participate in the grand opening of Denver's new Convention Center, with square dancing in the street immediately in front of the building. The Colorado State Square Dance Assn. is programming the square dance portions and the Denver Square Dance Council is hosting this huge event.

— *Jack Halfacre*

Utah

Double "J" Rustlers will host their 7th Annual Family Camping Jamboree at Lava Hot Springs, Ida., on June 20-21, with caller Frank Sanders. Write Jerry Ellsworth, 2232 No. 250 West, Sunset, Utah 84015.

Ponderosa Promenaders plan their 3rd Annual Jamboree on June 21 in Bryce Valley.

Vermont

On May 25 the Second Annual Helping Hand Benefit Dance will take place at the Old High School Gymnasium in White River Junction. The Ottauquechee School in Quechee will benefit. There will be sessions in both afternoon and evening and some 10 callers have been lined up for the program. Dancers attending are encouraged to bring a box lunch.

— *Bill Barton*

Maine

A Centennial Square Dance will be held on June 14 at the Limestone High School Gym in Limestone. This will be a split session — afternoon and evening, with Mac McFarland as the caller. Write Lawrence Anderson, Box 526, Limestone, Maine 04750.

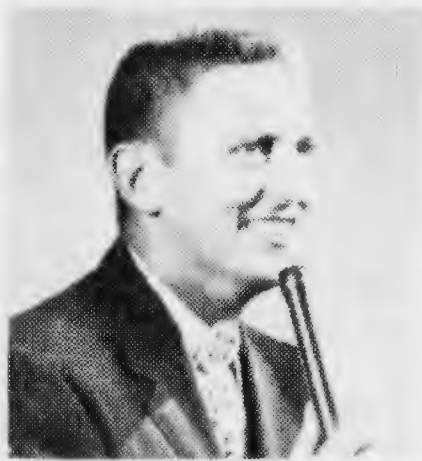


Attention Vacationing Square & Round Dancers

Announcing the birth of the first

1969 septemberfest

**WE PROUDLY PRESENT OUR
STAFF OF NATIONAL ARTISTS**



**HARRY
LACKY**
Greensboro,
N. C.



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CLANCY
MUELLER**
New Whiteland,
Ind.



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BURDICK**
Huron,
Ohio



**BILL
VOLNER**
Sikeston,
Mo.



**LOUIS
CALHOUN**
Madisonville,
Ky.

WHEN? Saturday afternoon, September 20th to Saturday evening, September 27, 1969.

WHERE? Kentucky Dam Village and Kentucky Lake State Parks.

LODGING? Any of the resorts, motels, camps, State Parks or tourist establishments listed in Kentucky Lake and Lake Barkley Guide.

MEALS? Housekeeping cottages, off your campfire, in your trailer, or any of the wonderful restaurants in Western Kentucky including some Resorts and both State Parks.

Also... **septemberfest** **FOR BEGINNERS**

Saturday, Sept. 13 to Saturday, Sept. 27 inclusive

This is a first in Square Dancing in the Nation — A jet age course in Western Style instant Square Dancing during this Septemberfest with 14 days of two progressive dance sessions per day. Starting your dancing Saturday evening, September 13th with the ABC's of Square Dancing right on through to the XYZ's on Friday, September 26th, then as a graduate dancer on the Festival Floor on Saturday, September 27th, for the afternoon and evening dances.

These progressive beginners' dances will be taught and called by our distinguished Septemberfest National Staff of artists who are among the best in the Square Dance World.

This 14 day course would normally take from 6 to 9 months to master at one session per week in regular beginners' clubs.

Beginners are advised to plan for the entire **TWO WEEKS' COURSE**.

The second week is ideally suited as a refresher course for past dancers.

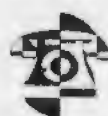
Due to limited floor space all dancers must be registered guests at one of the tourist establishments listed in the Kentucky Lake and Lake Barkley guide.

Wonderful Fishing 72.4 Av. Temp.
Good Golfing Interesting Short Tours
or Just Plain Loafing

For additional information write . . . **SID JOBS**

SEPTEMBERFEST CHAIRMAN

Box 190, Murray, Ky. 42071



(502) 436-5414



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

May 1969

TWENTY-FIVE YEARS of active caller participation on the local level is the enviable record of our feature caller this month. Going to Calhoun Farms, a suburb of Milwaukee, Wisconsin, our spotlight focuses on Dale Wagner. His dozen calls indicate the type of home program material that has helped to make Dale a perennial favorite in his home town. As in the past, we remind you that the calls shown here are not necessarily originals by the feature caller, but are dances enjoyed by him and by his dancers.

Heads half square thru
Right and left thru
Dive thru
Pass thru
Box the flea
Change girls
Box the gnat
Change girls
Box the flea
Change girls box the gnat
Change girls
Allemande left

Promenade single file
Sides keep going
Heads wheel in and do-sa-do
Swing thru
Spin the top
Pull by allemande left

Promenade single file
Heads keep going
Sides wheel in
Right and left thru
Star thru
Do-sa-do all the way
Pass thru
Allemande left

Allemande left alamo style
Balance heads trade
Men trade
Ladies trade
Sides trade
Heads trade
Men trade
Ladies trade
Sides trade
Allemande left

Heads square thru
Split the sides
In the middle star right
Back by the left
Pick up the corner
Back out and circle eight
Four men (or ladies)
Square thru six eighths
Separate around one
In the middle box the gnat
Star right just like that
Allemande left

Sides square thru
Swing thru
Men run
Wheel and deal
Square thru (4)
California twirl
Half sashay
Bend the line
Square thru (4)
Grand right and left

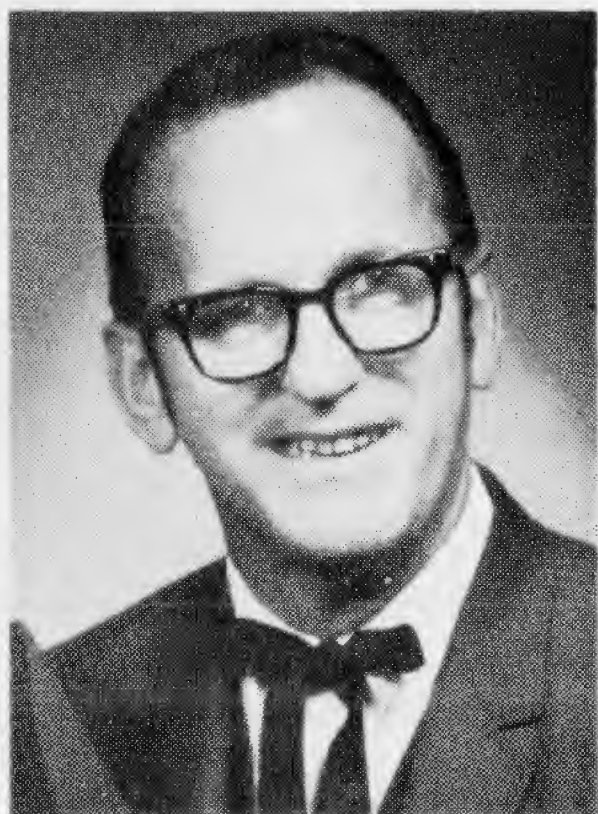
One and three star thru
Pass thru
Star thru
Pass thru
On to the next star thru
Right and left thru
Dive thru
Pass thru
Swing thru
Spin the top
Right and left thru
Pass thru
On to the next
Swing thru
Spin the top
Right and left thru
Allemande left

One and three square thru
Spin chain thru
Girls double circulate
Turn thru
Allemande left

One and three ladies chain
Two and four ladies chain
Two and one the ladies chain
Four and three the ladies chain
Three and one the ladies chain
Four and two the ladies chain
Two and one the ladies chain
Four and three the ladies chain
Allemande left

One and three square thru
 Turn thru
 In the middle turn thru
 Centers in
 Cast off three quarters
 Star thru
 California twirl
 Allemande left

Promenade
 Heads wheel around
 Square thru three hands
 On to the next
 Left square thru four hands
 Allemande left



**DALE
 WAGNER**

Knowing Dale and Florence Wagner since that first August morning in 1947 when we joined with 100 other callers at Lloyd "Pappy" Shaw's Cheyenne Mountain School, has been one of the rewards for being a part of this activity. Among the Wagner's many accomplishments are 8 years of teaching and calling for the Milwaukee Recreation Department, pioneering square dancing on television and conducting regular beginning classes and round dance classes. According to Dale, one of his greatest satisfactions comes from his monthly "family" square dance parties. These are held on the first Sunday afternoon of each month and are attended by an average of from 100 to 150 children of all ages dancing with their parents. Calhoun Hall, where the Wagners have conducted "open public square dancing" for the past 21 years, has recently been purchased by the Wagners and two other square dance couples. The principles and philosophies of square dancing the Wagners have expounded during their more than two decades in the activity will be continued in the future so that new generations of square dancers in the area may enjoy this great pastime.

Heads square thru
 Right and left thru
 Dive thru
 Square thru
 Sides divide
 Star thru
 Right and left thru
 Dive thru
 Pass thru
 Half square thru
 Bend the line
 Star thru
 Right and left thru
 Dive thru
 Square thru
 Heads divide
 Star thru
 Right and left thru
 Dive thru
 Pass thru
 Half square thru
 Bend the line
 Star thru
 Right and left thru
 Dive thru
 Square thru three quarters
 Allemande left

LET'S GO

By Mike Bair, Pensacola, Florida

Heads spin the top
 Girls fold behind the men
 Peel off bend the line
 Star thru pass thru
 Swing thru girls trade
 Boys trade turn thru
 Allemande left

WELL WELL

By Wayne West, Anaheim, California

Heads lead right circle to a line
 Pass thru round off
 Double pass thru cloverleaf
 Double pass thru centers in
 Cast off three quarters cross trail
 Allemande

SLIDE AND DIVE

By Art T-Bow, Ipswich, Massachusetts

One and three do a right and left thru
 Turn the girl and slide thru
 Pass thru slide thru star thru
 Dive thru pass thru then
 Slide thru star thru dive thru
 Pass thru slide thru
 Square thru three quarters round
 Stick out the old left hand
 Go right into a right and left grand

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Here are three breaks by Ed Fraidenburg
Flint, Michigan

Side ladies chain across
Heads pass thru and separate
Go 'round one and line up four
Pass thru wheel and deal
Substitute and the center two pass thru
Star thru the outside two
Now substitute and bend the line
Left allemande

Sides right and left thru
The same two ladies chain
Heads pass thru
Go 'round one and line up four
Pass thru wheel and deal
Centers pass thru
Star thru with the outside two
Now promenade two by two
Sides wheel around and cross trail
Left allemande

Sides right and left thru
Heads pass thru
Go 'round one and line up four
Pass thru wheel and deal
Now the ladies lead an
Dixie chain to an ocean wave
All eight circulate
Left allemande

SWINGING TOP

By Mike Hull, Cypress, California

Heads half square thru
Do-sa-do the outside two
Make an ocean wave balance up and back
Swing thru don't stop spin the top
Right and left thru
Forward eight and back you reel
Pass thru wheel and deal double pass thru
First couple left next couple right
Star thru centers arch dive thru
Square thru stay alive
Add one make it five
Allemande left

HO HO

By Jack Olds, Mill Valley, California

Head ladies chain
Heads right and left thru
Pass thru cloverleaf
Sides half square thru cloverleaf
Double pass thru cloverleaf
Centers square thru three quarters
Swing thru boys trade
Girls circulate boys run
Wheel and deal to face that two
Right and left thru
Slide thru square the barge
Allemande left

or

Three quarters square the barge
Right and left thru
Dive thru slide thru
Right and left thru
Cross trail to an
Allemande left

BARGE THRU

By Dewey Glass, Montgomery, Alabama

Heads lead right and circle up four
Head men break to a line of four
Forward up and back with you
Forward again right and left thru
Barge thru
Star thru right and left thru
Barge thru
Pass thru
Left allemande

TURNING CRAZY

By Vern Churchill, Rohnert Park, California

Heads turn thru
Separate around one into the middle
Turn thru
Left turn thru the outside two
All eight U turn back
Star thru pass thru
U turn back star thru
U turn back star thru
U turn back
Allemande left

SINGING CALL*

HERE'S TO ME

By Jerry Haag, Cheyenne, Wyoming

Record: Wagon Wheel #208, Flip Instrumental
with Jerry Haag

OPENER, MIDDLE BREAK, ENDING

Head two couples promenade
Halfway 'round you go
Two and four do a right and left thru
Circle eight you know
And now I'd like to make a toast
Before we quench our thirst
To let you know that after me
You always will be first
Why allemande your corner girl
And a grand old right and left
Do a do-sa-do back to back
And promenade the set
Here's to you and me
May we never disagree but if we do
To heck with you
Here's to me

FIGURE:

One and three forward up
And come on back you know
Square thru it's four hands
Go walking 'round you go
Do-sa-do to an ocean wave
Balance up and back
Slide thru and square thru
Three quarters 'round the track
Then partner trade and a quarter more
Box the gnat for me
Swing that lady go 'round and 'round
And promenade you see
Here's to you and me
May we never disagree but if we do
To heck with you
Here's to me

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

ROUND DANCES

TOO MANY CHIEFS — Wagon Wheel 501

Music: Wagon Masters — Trumpet, Guitars, Drums, Bass

Choreographers: Glen and Mary Nokes

Comment: A currently popular tune and an easy two-step routine. Eight measures are repeated. This record has the same dance on both sides with one side having voice cues.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step to BUTTERFLY M face WALL; Side, Close, Fwd, —; Side, Close, Back, —;
5-8 Side, Close, Back, —; Side, Close, Fwd, —; Fwd, Close, Back, —; Back, Close, Fwd, —;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8;

PART B

17-20 Push Away Two-Step; Together Two-Step; Side, Close, Cross to L OPEN facing RLOD, —; Two-Step Apart;
21-24 Together Two-Step to FACE; Side, Close, Cross to BUTTERFLY; —; Side, Behind, Side, Front; Side, Behind, Side, Front;
25-28 Circle Away Two-Step; Side, Close, Cross, —; Circle Together Two-Step; Side, Close, Thru to OPEN face LOD, —;
29-32 Fwd, Close, Back, —; Back, Close, Fwd, —; Point Fwd, —, Point Back, —; Walk, —, 2 to Face and BUTTERFLY, —;

BREAK

1-3 Side Two-Step; Side Two-Step; Apart, Point, Together, Touch;

SEQUENCE: A — B — Break — A — B — Break plus Ending.

Ending:

1-3 Side Two-Step; Side Two-Step; Apart, —, Point, —.

MY SWEETHEART — Grenn 14119

Music: Al Russ — Trumpet, Saxophones, Piano, Drums, Bass

Choreographers: George and Eileen Eberhart

Comment: A thirty two measure waltz routine that should be easy to the dancer with some waltz experience.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Draw, Touch;

PART A

1-4 Waltz Away; (W arnd to BUTTERFLY SIDECAR) Waltz Together; (Twirl) Arnd, 2, 3; (Twirl) On Arnd, 2, 3 to SIDECAR M facing diag WALL and RLOD;
5-8 Twinkle, 2, 3, to BANJO; Twinkle, 2, 3 to SIDECAR; Front (check), Recov, Close; Thru, Side, Close to BUTTERFLY M face WALL;

9-12 Waltz Away; Waltz Together to BUTTERFLY; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;

13-16 (Twirl) Side, Behind, Side to CLOSED; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn to BUTTERFLY M face WALL;

PART B

17-20 Waltz Away; Waltz to Face to BUTTERFLY; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3 to SEMI-CLOSED;

21-24 Fwd Waltz; Fwd, 2, Face; Float Apart, 2, 3 to ARMS LENGTH; (Twirl) Twinkle, 2, 3 to L OPEN facing RLOD;

25-28 Twinkle, 2, 3 to OPEN facing LOD; Twinkle 2, 3, to Face; Float Apart, 2, 3 to ARMS LENGTH; (Twirl L) Twinkle, 2, 3, to L OPEN facing COH;

29-32 Twinkle, 2, 3 to OPEN face LOD; Twinkle Manuv to CLOSED M facing RLOD, 2, 3; Pivot, 2, 3 to SIDECAR M face RLOD; (Fwd, 2 3;) Back, Turn, Close to BUTTERFLY;

SEQUENCE: Dance goes thru two and one half times plus Ending.

Ending:

1-4 (Twirl) Side, Behind, Side; Thru, Side, Close to BUTTERFLY; Side, Draw, Close; Apart, Point, —.

MYSTERY MELODY — Grenn 14119

Music: Al Russ — Trumpet, Saxophones, Horn, Piano, Drums, Bass

Choreographers: Luv and Johnny Anderson

Comment: Well played music and a smooth flowing and easy two-step. Eight of the thirty two measures are repeats.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Thru to CLOSED, —; Side, Close, Back, —;
5-8 Side, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step to SEMI-CLOSED;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 to end M facing LOD in CLOSED;

PART B

17-20 Slow Fwd, —, Fwd, —; Fwd, 2, 3, —; Slow Fwd, —, Fwd, —; Fwd, 2, 3, —;

21-24 Side, Close, Thru to L OPEN, —; Side, Close, Thru to CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step to SEMI-CLOSED;

25-28 Fwd Two-Step; Fwd Two-Step; (Release joined hands) Roll LOD, —, 2, —; 3, —, 4 to CLOSED M facing WALL, —;

29-32 Side, Behind, Side, Front; Pivot, —, 2, —; (Twirl, —, 2 to SEMI-CLOSED, —;) Fwd, —, 2, —; 3, —, 4, —;

SEQUENCE: Dance goes thru twice except on meas 32 second time face partner and Ack.

WALTZ ALONG — Hi-Hat 860

Music: Gene Garf — Saxophones, Trumpet, Piano, Accordion, Celeste, Drums, Bass

Choreographers: Louis and Lela Leon

Comment: Danceable music and a very easy waltz routine. Eight measures are repeats.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face WALL, Touch, —;

(Please turn to page 45)



Desert Flower

ORIGINALS



SQUARE DANCE FASHIONS

Cover Page: A. Our most elegant 5-tier skirt swings to 12 full yards — Sheer de Swa fabric — well fitted, low cut blouse with cap sleeves — stole with pockets — color and trim your choice **\$59.95.**

B. Circular, gathered skirt with full 10 yard ruffle at bottom — Imperial Broadcloth, 65% Dacron Polyester, 35% Cotton — care free — color and trim your choice **\$49.95.**

S. 100% Cotton, Springknight Broadcloth with fine cotton lace — lovely and feminine **\$16.95.**

N. Daisy Dancer — Imperial Dotted Swiss, 65% Dacron Polyester, 35% Cotton, sprinkled with refreshing daisies — lovely and care free **\$24.95.**

O. Imperial Dotted Swiss, 65% Dacron Polyester, 35% Cotton with Nylon ruffled lace — no care **\$32.95.**





Desert Flower Originals

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AND QUALITY...**

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- W.** Skirt — same high quality, Imperial Broadcloth, swings to 5 full yards — no care, wash and wear — colors as listed **\$6.95.**

MATERIALS AND COLORS

Dresses No. A, E, F, G, K, L, M, R — Sheer de Swa is a fine quality, 100% Cotton — Drip Dry for easy care. **Colors:** Red, Violet, Orange, Pink, Coral, Hot Pink, Turquoise, Aqua, Blue, Royal Blue, Purple, Shamrock Green, Avocado Green, Brown, Beige, Yellow, Gold, Black, White and Apple Green.

Dresses No. B, C, H, T, W — Imperial Broadcloth, 65% Dacron Polyester, 35% Cotton — Perma Press for carefree wear. **Colors:** Turquoise, Red, White, Orange, Strawberry Pink, Moss, Beige, Black and Violet.

Dresses No. D, P, S — Springknight Broadcloth is a fine quality 100% Cotton, Drip Dry, color fast. **Colors:** Pink, Hot Pink, Purple, Baby Blue, Royal Blue, Turquoise, Mint, Avocado Green, Brown, Orange, Beige, Red, Yellow, Black and White.

Dresses No. N, O — Imperial Dotted Swiss, 65% Dacron Polyester, 35% Cotton — Permanent Press — finest quality. **Colors:** Pink, Aqua, Green, Orange, Red, White, Yellow, Purple, Turquoise and Navy.

All styles are available in sizes 8, 10, 12, 14, 16, 18, 20. When ordering by mail, give measurements indicated on order blanks to assure a perfect fit. Special sizes are made.

All dresses are two piece. Our blouses are well fitted with darts in front and back and have side zippers. The waist bands on our skirts are finished with an ample allowance for future alterations. The highest quality material and workmanship goes into every garment, and each order is handled on an individual basis. Every garment is thoroughly inspected, to assure your satisfaction, before it is shipped.

Desert Flower Originals

SQUARE DANCE



P

P. Hand pleated — full 7 yard skirt — Springknight Broadcloth, 100% Cotton, Metallic trim your choice **\$29.95.**



R

R. A 4-tier skirt of Sheer de Swa — beautifully trimmed with metallic or matching braid — 8½ full yards **\$39.95.**

FASHIONS...

FOR BEAUTY AND QUALITY

MATERIAL DESCRIPTIONS AND
COLORS ARE FOUND ON THE
THIRD PAGE OF THIS INSERT.



L

L. A Square Dance Special with ruffles
galore — Sheer de Swa — all Cotton
— easy care and beautiful **\$24.95.**



M

M. Three tier full skirt with Metallic Trim
— blouse trimmed back and front —
Sheer de Swa fabric **\$29.95.**



H

H. A circular, gathered skirt with inserted cotton lace — Imperial Broadcloth, 65% Dacron Polyester, 35% Cotton — 10 yard ruffle at bottom — Lace colors: White, Black, Beige, Hot Pink, Orange, Green and Pink — care free **\$39.95.**



K

K. A 3-tier full skirt with fitted, low cut blouse of Sheer de Swa fabric — matching or contrast braid **\$39.95.**



F

F. Four tier array of elegance — 8½ yard full skirt of Sheer de Swa fabric - sleeveless with collar overlay - contrast or matching trim **\$39.95.**



G

G. A 2-tier simple but superb dress — a detailed sleeve, split to the shoulder — Sheer de Swa fabric with lace and velvet trim — washable **\$22.95.**

Desert Flower Originals

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ARE FOUND ON THE THIRD PAGE OF
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C



D

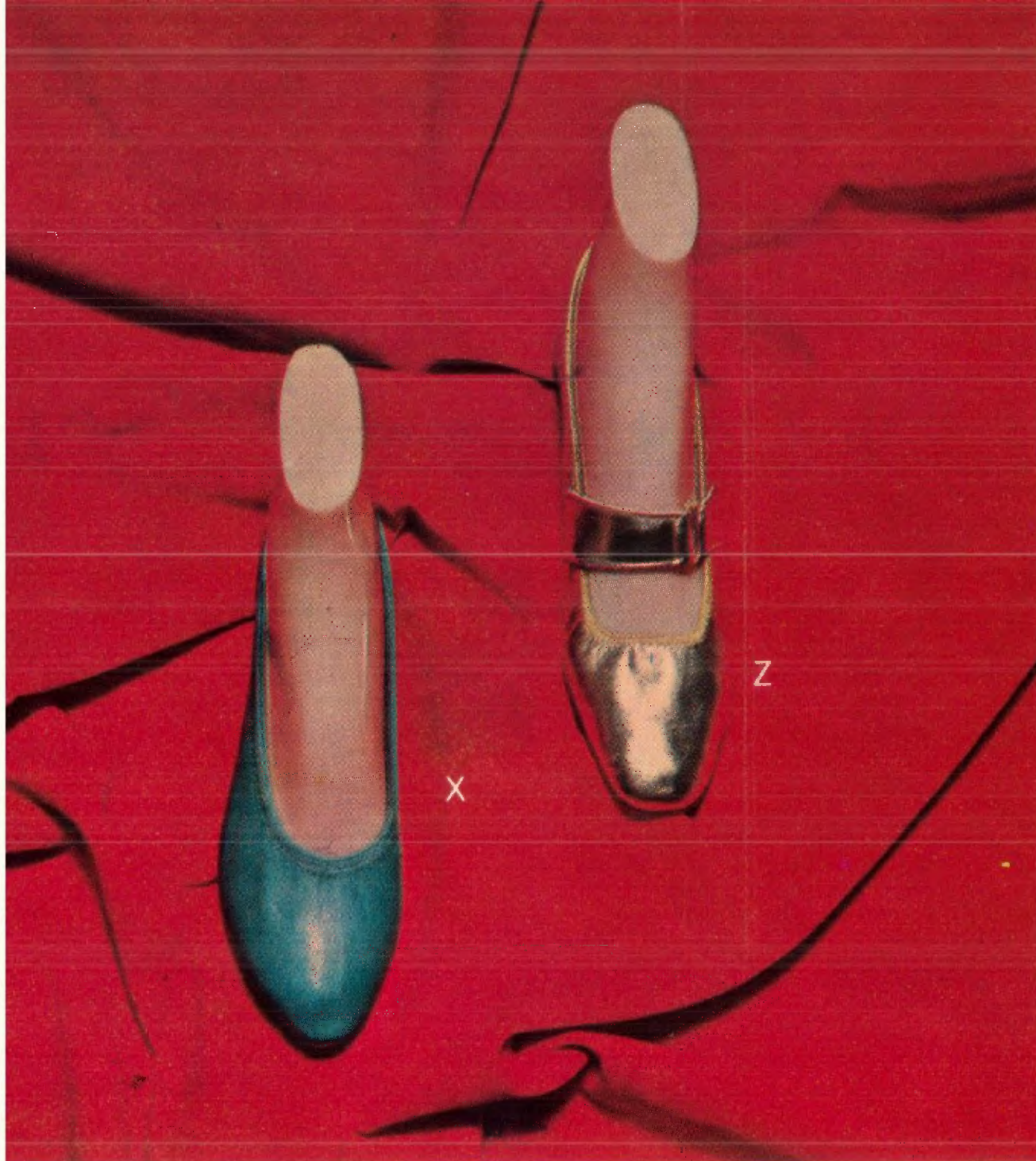
C. High neckline — sweetheart sleeve — full swing skirt — Imperial Broadcloth, 65% Dacron Polyester, 35% Cotton — Perma Press — color and trim your choice **\$29.95.**

D. 100% Springknight Cotton Broadcloth — a simple and lovely dress — Metallic or cotton trim **\$16.95.**



E

E. An elegant, fine cotton lace inserted in Sheer de Swa — 4-tier skirt — lovely and feminine — colors: Hot Pink, Beige, Orange, Pink, Black and White **\$39.95.**



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(WALTZ ALONG, continued from page 36)

PART A

- 1-4 **Fwd, Side, Close; Back, Side, Close**
to SIDECAR; **Twinkle, 2, 3** to BANJO;
Twinkle Manuv, 2, 3 to CLOSED
M face WALL;
5-8 **(R)Waltz Turn; (R) Waltz Turn; (R) Waltz**
Turn; (R) Waltz Turn end M face WALL;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end
in BUTTERFLY M face WALL:

BREAK

- 1-4 **Waltz Away, 2, 3; (Wrap) Fwd, 2, 3;**
Waltz Fwd, 2, 3;
(Thru to Momentary CLOSED)
In Place, 2, 3;

PART B

- 1-4 **SEMI-CLOSED Waltz Fwd; Pickup**
to CLOSED, **2, 3; Waltz Fwd; Waltz Fwd**
to SEMI-CLOSED, **2, 3;**
5-8 **Waltz Fwd; (W Twinkle to BANJO)**
In Place, 2, 3; (W Twinkle to SEMI-
CLOSED) Waltz Bwd, 2, 3; Waltz Fwd;
9-12 **Waltz Fwd; Pickup to CLOSED, 2, 3;**
Dip Back, —, —; Waltz In Place, 2, 3;
13-16 **Dip Back, —, —; Manuv to CLOSED, 2, 3,**
M facing RLOD; (R) Waltz Turn; (R) Waltz
Turn to end in BUTTERFLY M facing WALL;

SEQUENCE: A — Break — B — Break — A — Break
— B — Break plus Ending.

Ending:

- 1-4 **Waltz Away; (Wrap) Fwd, 2, 3; Waltz,**
Fwd, 2, 3; Fwd retain M's L and W's R
hand hold, Face, Point, Ack.

LIKE I LOVE YOU — Hi-Hat 860

Music: Dick Cary — Accordion, Guitar, Piano,
Clarinet, Drums, Bass

Choreographers: Mal and Shirley Minshall

Comment: A smooth two-step that is quite easy.
Eight measures repeat. Tune is "Something
Stupid."

INTRODUCTION

- 1-4 **OPEN FACING Wait; Wait; Apart, —,**
Point, —; Together to SEMI-CLOSED,
—, Touch, —;

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Side,**
Behind, Side, Touch; Together Two-Step;
5-8 Repeat action meas 1-4 except to end in
CLOSED M facing WALL:
9-12 **Side, Close, Fwd, —; Side, Close, Back,**
—; (Twirl) Side, Behind, Side, Touch;
(Rev Twirl) Side, Behind, Side, Touch;
13-16 **Side, Close, Cross, —; Side, Close, Cross**
to CLOSED, —; Turn Two-Step; Turn

PART B

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd,**
Close, Back, —; Dip Back, —, Recov, —;
5-8 Repeat meas 1-4 part B except to start
on M's R and W's L ft:
9-12 **Side, Close, Cross to SIDECAR, —; Side,**
Close, Cross to CLOSED M face WALL,
—; Side, Close, Back, —; Back, Close,
Fwd, —;
13-16 **Side, Close, Side, Close to end in**
SEMI-CLOSED; Walk Fwd, —, 2 to
end in CLOSED M face LOD, —;
Side, Draw, Close, —; Dip Back, —,
Recov to SEMI-CLOSED, —;

SEQUENCE: Dance goes thru twice twirl and Ack.,

STEPPING LIVELY — Belco 233

Music: Rhythm Boys — Trumpet, Trombone, Piano,
Banjo, Drums, Bass, Bells

Choreographers: Pat and Louise Kimbley

Comment: Good music and a fast moving twenty
measured routine that is quite easy. Four meas-
ures repeat.

INTRODUCTION

- 1-2 **OPEN Wait; Apart, Point, Together,**
Touch;

DANCE

- 1-4 **Walk, 2, Fwd Two-Step, ; Walk, 2, Fwd**
Two-Step, ; Circle Away, 2, Step/Close,
Step; On Arnd, 2, Step/Close, Step
to BUTTERFLY M face WALL;
5-8 **Side, Behind, Side, Swing; Side, Behind,**
Side, Front; Side, Behind, Side, Swing;
Side, Behind, Side, Front to OPEN;
9-12 Repeat meas 1-4 to end in HALF-OPEN
facing LOD:
13-16 **Fwd, 2, 3, Brush; (W Roll Across IF)**
Fwd, 2, 3, Touch; (W Roll Back) Fwd,
2, 3, Touch; Fwd, 2, 3, Brush to
SEMI-CLOSED;
17-20 **Walk, 2, Step/Close, Step; Walk 2,**
Step/Close, Step to CLOSED M face
WALL; Side, Behind, Side, Front;
(Twirl) Fwd, 2, 3, 4 to end in OPEN
facing LOD;

SEQUENCE: Dance goes thru three times plus
Ending.

Ending:

- 1-4 **(Apart) Side, Behind, Side, Touch;**
(Together) Side, Behind, Side, Touch;
Fwd, Close, Back, Close; Apart, —,
Point, —.

SUGAR 'N SPICE — Belco 233

Music: Rhythm Boys — Trumpet, Guitar, Vibes,
Clarinet, Drums, Bass, Saxophone

Choreographers: Oscar and Fran Schwartz

Comment: Danceable music and an easy two-step
routine. Eight of the thirty two measures are
repeats.

INTRODUCTION

- 1-4 **OPEN FACING Wait, Wait; Apart, —,**
Point, —; Together to CLOSED M face
WALL, —, Touch, —;

DANCE

- 1-4 **Side, Close, Side, Close; Rock Fwd, —,**
Recov, —; Solo Buzz, 2, 3, 4; Dip Back,
—, Recov, —;
5-8 Repeat meas 1-4 except to end M
facing LOD:
9-12 **Fwd Two-Step; Fwd Two-Step; (Twirl)**
Fwd, —, 2, —; 3, —, 4 to SEMI-CLOSED,
—;
13-16 **Fwd Two-Step; Fwd Two-Step; Turn**
Away, —, 2, —; 3, —, 4, — to end in
BUTTERFLY M face WALL;
17-20 **Side, Behind, Side, Front; Side, Behind,**
Side, Front; Point Swd, —, Close, —;
Point Swd, —, Close, —;
21-24 Repeat action meas 17-20:
25-28 **(Progressing on the Two-Steps) Apart**
Two-Step; Together Two-Step; Apart
Two-Step; Together Two-Step ending
in CLOSED M face WALL;
29-32 **Side, Close, Fwd, —; Side, Close, Thru,**
—; Turn Two-Step; Turn Two-Step;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

- 1-6 Side, Close, Side, Touch; Side, Close, Thru to SEMI-CLOSED, —; Rock Fwd, —, Recov, —; Rock Back, —, Recov to FACE and CLOSED, —; Side, Close, Fwd, —; Side, Close, Back to L OPEN, —.

MODERN MILLIE — Blue Star 1843

Music: Shannonnaires — Piano, Clarinet, Vibes, Drums, Bass

Choreographers: Pat and Louise Kimbley

Comment: A fast moving-two step to good music. Routine has a "Charleston" flavor but is not difficult. Dance is only eighteen measures long and has no repeats.

INTRODUCTION

- 1-2 OPEN Wait; Apart, Point, Together to CLOSED, Touch;

PART A

- 1-4 Fwd/Close, Fwd, Fwd/Close, Fwd; Fwd, Point, Back, Point; Fwd/Close, Fwd, Fwd/Close; Fwd; Fwd, Point, Back, Point to BUTTERFLY;

- 5-8 Side, Close, Side/Close, Side; (W Wrap) Side, Behind, In Place/2, 3; Fwd/Close, Fwd, Fwd/Close, Fwd; (W Unwrap) Turn face WALL, Behind, Side, Front to BUTTERFLY;

- 9 Step to OPEN, Swing, Step, Touch;

PART B

- 10-13 Fwd/Close, Fwd, Fwd/Close, Fwd; Fwd, Point, Back, Point; Fwd/Close, Fwd, Fwd/Close, Fwd; Fwd, Point, Back, Point to BUTTERFLY M face WALL;

- 14-17 Toe/Heel, Toe/Heel, Side/Close, Side; Toe/Heel, Toe/Heel, Side/Close, Turn to OPEN; Fwd/Close, Fwd, Fwd/Close, Fwd; Circle Away, 2, 3, 4 to face and LEAD HANDS joined;

- 18 (Twirl end in CLOSED) Side, Behind, Side, Fwd M facing LOD;

SEQUENCE: Dance goes thru three times except to end meas 18 last time thru with M facing WALL in CLOSED, then Ending.

Ending:

- 1-4 Turn Two-Step, , Turn Two Step, ; Turn Two-Step, , Turn Two-Step, ; Fwd, Point, Back, Point; Fwd, Point, Close, Chug.
Note meas 9 and 18 are arranged to fit the extended phrase of music.

BLUE DANCING SHOES — Blue Star 1843

Music: Shannonnaires — Piano, Vibes, Guitar, Drums, Bass, Clarinet

Choreographers: Pat and Louise Kimbley

Comment: Danceable waltz music and an easy routine with eight measures repeated.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

PART A

- 1-4 Fwd Waltz; Pickup to CLOSED M facing LOD; Balance Fwd, Touch, —; Balance Back, Touch, —;

- 5-8 (L) Waltz Turn; (L) Waltz Turn to BUTTERFLY M face WALL; (Twirl) Side, Behind, Side; Thru, Side, Close;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

PART B

- 17-20 Side, Draw, Close; Side, Swing, —; Side, Draw, Close; Side, Touch to CLOSED, —;
- 21-24 Dip Back, —, —; Manuv, 2, 3, M face RLOD; (R) Waltz Turn; (R) Waltz Turn M face LOD;

- 25-28 Twinkle Diag Out, 2, 3, to BANJO; Waltz In, 2, 3; (Twirl across XIF) Turn 1/4 L, 2, 3; Step, Touch to SIDECAR M facing diag RLOD and COH, —;

- 29-32 Twinkle Diag In, 2, 3; Waltz Out, 2, 3; Turn to face LOD to OPEN, Point, —; Face, Touch to BUTTERFLY, —;

SEQUENCE: A — A — B three times plus Ending.

- Ending:
1-4 Fwd Waltz; Waltz Together; (Twirl) Side, Behind, Side; Fwd, Apart, Point.

GOOD BOY

By Fenton "Jonesy" Jones, Glendale, California

Heads pass thru 'round one
Line up four go up and back
Pass thru wheel and deal
Girls turn thru do-sa-do to an ocean wave
Rock up and back
Girls fold behind the men
Double pass thru cloverleaf
Men turn thru do-sa-do to an ocean wave
Rock up and back
Men fold behind the girls
Double pass thru cloverleaf
Girls turn thru
Allemande left

SINGING CALL*

RENO

By Singin' Sam Mitchell, Lansing, Michigan
Record: Grenn #12110, Flip Instrumental with Singin' Sam Mitchell

OPENER, MIDDLE BREAK, ENDING

Those four ladies chain
You turn the girl and then
Roll away and you circle the ring
You circle the land do a left allemande then
Allemande thar go forward two I sing
Men back in go 'round the land
Slip the clutch left allemande
Do-sa-do once around then promenade
I loved her and left her
But I can't forget her
Now Reno is coming back home
FIGURE:

Those heads promenade
You go three quarters 'round
While those side ladies
Chain across the floor
Now sides do-sa-do back to back
Around you go box the gnat
Star right go 'round the floor
With the corner allemande then you
Walk on by your own
Swing that right hand girl and promenade
My heart's sad and blue since
I walked out on you

Now your Reno is coming back home

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

ELLIOTT'S CORNER

SOME SHORT substitute breaks that George uses both in his workshop and in his fun dance program present some good drill material and are just different enough to keep the dancers on their toes.

One and three go forward and back
Same four star thru
Now substitute
Inside four star thru and back away
The other four star thru
Now substitute
Inside four star thru and back away
Now a left allemande
Partners all a right and left grand

Forward eight and back with you
Two and four do a right and left thru
One and three star thru and pass thru
Circle four with the outside two
Head gents break and make that line
Forward eight and back in time
Now pass thru
Join hands and wheel and deal
Now substitute
Inside four star thru and trail thru
Find old corner a left allemande
Partners all a right and left grand

One and three go forward and back
The same four star thru
California twirl separate
Go 'round one and star thru
Now substitute
Inside four do a right and left thru
Turn the girl and face that two
Now pass thru to a left allemande
Partners all a right and left grand

Forward eight and back with you
Two and four right and left thru
Four ladies chain three quarters 'round
Face to the middle like you always do
One and three do a right and left thru
The other four star thru
Substitute
Find old corner a left allemande
Partners all a right and left grand

One and three go forward and back
Same four star thru then substitute
Make a line of four
Forward eight and back once more
Inside four star thru and back away
The other four star thru and substitute
Make a line of four
Forward eight and back once more
With the opposite two do a
Right and left thru
Two ladies chain across and chain back
Same ladies lead a dixie chain
Girls go left and boys go right
Find old corner a left allemande
Partners all a right and left grand

One and three go forward and back
Same four trail thru and separate
Behind that two star thru
Now substitute
The inside four pass thru
To a left allemande
Partners all a right and left grand

Forward eight and back with you
Two and four do a right and left thru
Head ladies chain yes you do
One and three a half sashay
Up to the middle and back that way
Same four pass thru and turn back
Now star thru and substitute
A double pass thru
Now fold the girls and star thru
Bend the line
There's old corner a left allemande
Partners all a right and left grand

THE BITTER END

By Bill Armstrong, Los Angeles, California
Number one do a half sashay
Then face that girl and back away
Forward six and back
Number four gent hear me say
Box the gnat then back away
Forward six and back you do
Just the ends star thru
Allemande left

SINGING CALL*

YOU DO SOMETHING TO ME

By Ken Anderson, Burnt Hills, New York
Record: Hi-Hat #374, Flip Instrumental with Ken Anderson
OPENER, MIDDLE BREAK, ENDING
Allemande your corner
Come back home and swing
Promenade your lady
Take a walk around that ring
Four couples wheel around
The other way you go men step out back track
Your own a do paso
Partner left corner right
Left hand swing your maid
Do-sa-do your corner
Come back and promenade
You do something to me
That nobody else can do
FIGURE:
Join hands circle left
Then couples one and three half square thru
And then you do-sa-do for me
When you're thru all eight
Circulate that square star thru slide thru
Swing that corner there
Allemande new corner come back do-sa-do
Same lady promenade
Take her right back home you know
You do something to me
That nobody else can do
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

AH COME ON NOW

(This is a correction of the same dance appearing in the March issue)

By Chuck Jordan, Burnaby, B.C., Canada

Heads square thru
Swing star thru
Wheel and deal
Substitute
Go right and
Left allemande

HIAWATHA SPECIAL

By Bruce Vertun, Lake Hiawatha, New Jersey

Heads star thru and pass thru
Turn thru and center four left turn thru
Centers in and cast off three quarters
Box the gnat slide thru
Turn thru and center four left turn thru
Centers in and cast off three quarters
Box the gnat slide thru
Right and left thru
Dive thru pass thru
Allemande left

GENE'S DREAM

By Gene Pearson, Groves, Texas

Head two square thru four hands
Do-sa-do the outside two to an ocean wave
Spin chain thru
Girls circulate two times
Boys run couples circulate
Wheel and deal dive thru
Swing thru box the gnat
Right and left thru
Rollaway half sashay turn thru to a
Left allemande

BACKTRACK SPECIAL

By Vera Baerg, Los Alamitos, California

Head two ladies chain across
One and three star thru
Double pass thru
Cloverleaf you do come into the middle
All four couples U turn back
Centers in
Cast off three quarters 'round
Star thru cloverleaf you do
All four couples make a U turn back
Centers in but wheel and deal
Men square thru three quarters 'round
Split those two
Go around one line up four
Fold the ends
Men split those two
Around one and line up four
Forward eight and back you reel
Pass thru wheel and deal
Double pass thru lead two turn back
Inside four California twirl
Double pass thru
Centers in but bend the line
Girls who can
Whirlaway a half sashay
Right and left thru across the way
Same ladies chain turn the girls
Look for the corner
Allemande left

WHEEL AND DEAL TO A LEFT ALLEMANDE

By Douglas L. Iford, Gulfport, Mississippi

Heads lead right and circle to a line
Square thru three quarters
Wheel and deal
Double pass thru face your partner pass thru
Wheel and deal
Double pass thru face your partner pass thru
Wheel and deal
Left allemande

CLOVER AND ROUND

By Dick Bayer, Fenton, Michigan

Head ladies chain to the right
New head ladies chain across
Sides lead right circle to a line
Pass thru wheel and deal
Double pass thru
Centers in cast off three quarters
Pass thru wheel and deal
Double pass thru
Centers in cast off three quarters
Pass thru wheel and deal
Double pass thru
First couple cloverleaf
Second couple round off
Left allemande

SINGING CALL*

MILWAUKEE HERE I COME

By DeWayne Bridges, Grand Prairie, Texas

Record: Rockin' "A" #1344, Flip Instrumental
with DeWayne Bridges

OPENER, MIDDLE BREAK, ENDING

Well allemande left that corner
Come back do a do-sa-do
Four ladies promenade inside the ring you go
Get home and swing your man
Swing 'em high and low
Sides face your partner grand square you go
Well I'm gonna' get on the old turnpike
And I'm gonna' ride
I'm gonna' leave this place till you decide
Which one you want the most
Them opera stars or me
Milwaukee here I come
From the hills of Tennessee

FIGURE:

Two and four right and left thru
Turn that girl around
One and three promenade
It's halfway 'round that town
Down the middle and square on thru
Count four hands for me
Swing thru with the outside two
Boys trade you see
Well turn thru left allemande
Come back do a do-sa-do
Well allemande left just once again
You promenade promenade that lady
You'll take her home and swing
Milwaukee here I come
From the grand ole' operee

SEQUENCE: Opener, Figure twice for sides, Middle break, Figure twice for heads, Ending.

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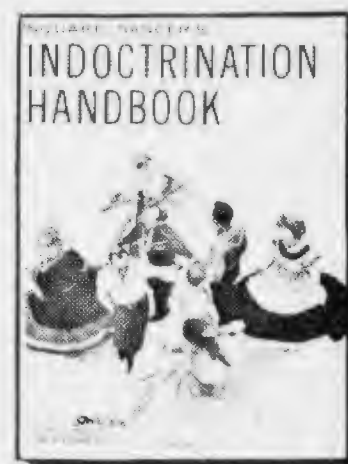
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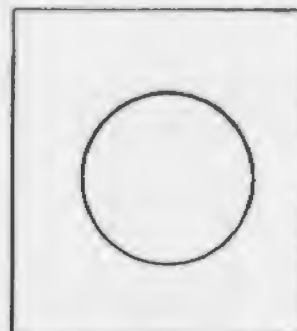
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We are presently with the American Embassy here in Moscow, Russia. Yes, the Soviet Union. We've organized a square dance group recently and call ourselves the Red Squares. We get together each Tuesday evening.

With no real material to instruct beginners, we've had a time, but with the interest shown by our group we feel we are progressing very well.

Ed Van Ryswyk
Moscow, Russia

Dear Editor:

All of the members of the West Kootenay Callers Assn. would like to express their sincere thanks and appreciation for featuring Ev and Amy Kuhn in your Caller of the Month article.

We think they fully deserve this honor and we endorse all the nice things you said about them.

George Woods
Trail, B.C., Canada

FEEDBACK — GOLD RIBBON REPORT

Dear Editor:

Regarding the Gold Ribbon Report, it may interest you to know that our club has been dancing your proposed Basic Program of American Square Dancing for the past five years. Membership and enjoyment are still strong despite the fact that we have not had a class during the same five years to supply new members — and, despite the fact that we exist in an environment of other clubs and callers who have not yet seen the light. Good luck to your program!

Art Bolster
Victoria, B.C., Canada

Dear Editor:

Good luck to your Basic Program of American Square Dancing! With cooperation it can be a great program and bring thousands into the square dance activity.

We would like to see a similar project in the round dance activity to increase that 5% from

CAL GOLDEN

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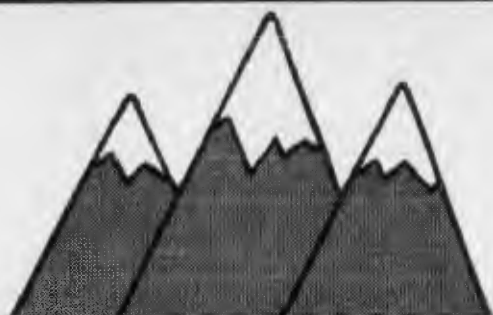
Cal has extended one more year in Europe to make a motion picture for a German Film Company on the history of square dancing. Cal will now retire September 1, 1970.

Cal will be available
for calling dates after September 1, 1970

For information write Sharon Golden
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sources other than the square dance program,
 to at least 50%.

Pat and Louise Kimbley
 San Diego, Calif.

Dear Editor:

Looking forward to reading the Gold Ribbon
 Committee Report; it should provide a good
 basis for consistent thinking which is lacking
 in our field.

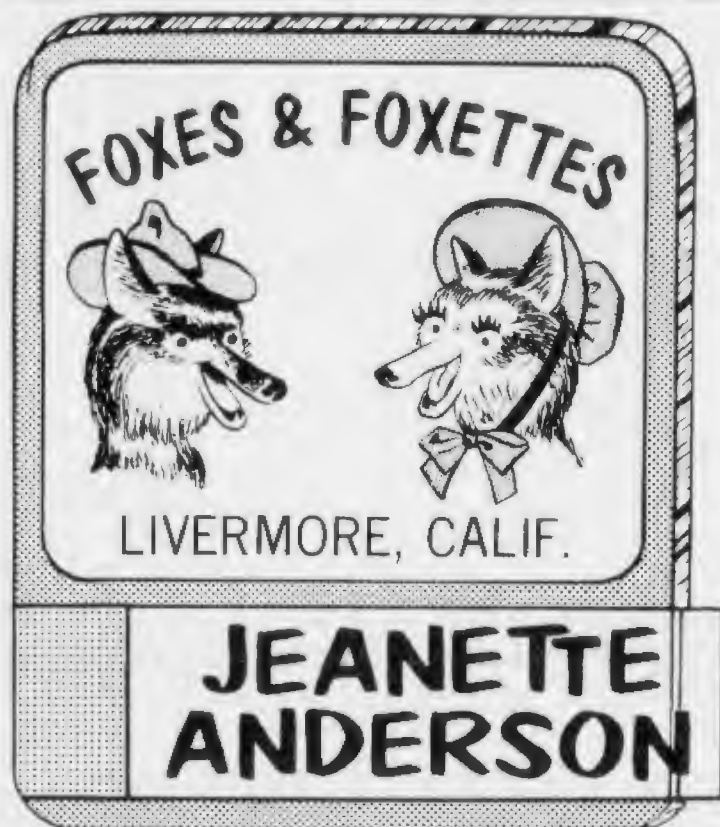
My opinion as a very busy caller is that our
 biggest weakness in square dancing is poor in-
 struction in classes. This is where square danc-

ing is bought or sold. I have a bit of advantage
 in that my background is as a recreation leader
 and school teacher. The important part of
 teaching beginners' classes is not just teaching
 basics; it is *teaching people how to dance and
 enjoy it!* There is much more to square dancing
 than just doing figures.

Jack Lasry
 Miami, Fla.

Dear Editor:

I have had many good comments about the
 Basic Program of Square Dancing in the maga-



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Walt Wentworth
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ON IRONING BRAID

Dear Editor:

To Monica Hinds — I find that a man's thin white handkerchief used as a pressing cloth works fine with my steam iron. Be sure the area to be ironed is flat before placing the

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handkerchief down. This is also good for metallic braid which cannot take direct heat.

If the material between the braiding is hard to press smooth, I use spray starch on the skirt before placing the handkerchief down, or slightly dampen the handkerchief. Have the iron on the material and on the next row of braiding, holding the iron at an angle — not flat. Press firmly. In this way the iron will reach the material to which the braiding is sewn.

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Dear Editor:

In answer to an S.O.S. in From the Floor, January's magazine, from Monica Hinds in B.C., Canada, here is what I hope will be of some help. Provided the braid on her frocks is the small type, it can be ironed out just as well from the wrong side, therefore not creasing up multiple rows all at once.

Barbara Weaver
Adelaide, South Australia

Dear Editor:

In answer to Monica Hinds' ironing problem,

I find that if I place the garment to be ironed well on the edge of the ironing board, iron the first row of ric rac, then slide the garment so that the ironed row is hanging over the side, it will not be disturbed while ironing the second row. Sometimes I use the square end of the board, giving a greater ironing surface.

We are in a beginner class but go dancing about three times a week. We visit other classes and clubs. We are fortunate that we live in a metropolitan area and it's never very far to a Beginners' Hoedown. I don't know



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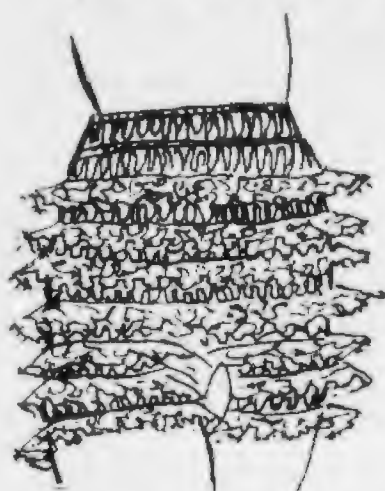
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when we've ever had so much fun or met so
many wonderful people. We had to be *dragged*
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were!

Mrs. Irene Hamilton
San Jose, Calif.

Dear Editor:

In answer to a request from Monica Hinds
about ironing square dance dresses with ric rac
I find that ironing on the wrong side helps.
Somehow the rows don't curl up so much.

Mrs. R. Swartout, No. Tonawanda, N.Y.

ON MADELINE ALLEN'S ARTICLES

Dear Editor:

Please tell Madeline Allen that not all square
dancers are like the ones she described in her
article. We have a travel trailer and keep from
one to two sets of square dance clothes in it
all the time. Last fall we were in Florida on
vacation and had everything we needed right
with us.

We had a hard time finding a place to dance.
We drove 49 miles round trip to see a caller

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to find out where we could dance and then the next night we drove 120 miles round trip to dance. The people were very nice and made us feel welcome. If we had had the Square Dancers Guide I'm sure it would have been easier; we have sent for it and it will be with us at all times as we travel.

Mrs. Jean S. Bilbo
Crown Point, Ind.

Dear Editor:

We would like Madeline Allen to know how much we enjoyed her article in the January is-

sue of Sets in Order. It made us think back to April, 1968, when we took a two-weeks' vacation and traveled almost 5000 miles.

We are ardent square and round dancers and looked forward to our trip. We never travel unless a couple of changes of square dance clothes are included. With our camper, this proved to be quite easy.

Our travels took us thru Oregon, California, Nevada, Arizona, Utah and Idaho. We danced with many wonderful people at everything from anniversary dances to classes. Would you

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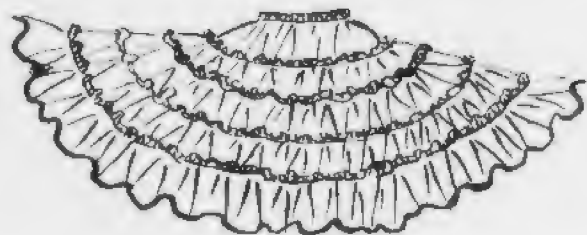
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believe that we danced seven of the last eight days of our trip? This all came about thru the use of the Sets in Order Square Dancers Guide for contacting square dancers outside your own area. We planned our trip so that we would have a place to dance or people to contact in every area we visited. We would recommend that everyone carry the Sets in Order Guide with them when traveling.

If anyone is passing thru Yakima, Wash., we would be glad to give them information as to where there might be dancing. Our telephone

number is 966-4145 at home: CH 8-4248 and GL 7-8127 at the office.

Ed and Betty Middlesworth
Yakima, Wash.

Dear Editor:

We always enjoy the magazine and usually look forward to reading it from cover to cover the first night we receive it. Jack also finds the workshop material very useful. We have a small problem with our February issue and perhaps you could help us. We would like to get together with the other two or three people

fits perfect.....feels wonderful!

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who also received several copies of the same pages inside the cover but not all of the magazine! Since on second thought this is probably not workable and perhaps the others do not want to give up their extra sets of the first 25 or 30 pages, could you please send me a replacement so we can enjoy the rest of the pages as much as ever?

Mrs. Jack H. Leicht
Seattle, Wash.

Dear Editor:

The Gingham Squares of South San Francisco need assistance in locating our traveling Gingham Squares banner. It went to Europe in September, 1967, with the request that it be returned to us a year later or around September, 1968. We know that our banner was last seen in Heidelberg, Germany. If anyone knows its present whereabouts, please communicate with us and we will make arrangements for the return of the banner.

Agnes Thomas
1295 Sloat Blvd.
San Francisco, Calif. 94132

Dear Editor:

It was a real pleasure to see that our badge was chosen Badge of the Month in the SIO March issue and our sincere thanks for so honoring us. I wonder if you are a bit puzzled at the bumpy logs that form the gate on the badge? This is a natural growth that is found in a few places in Jasper National Park and people in Alberta like to get hold of these logs for ranch gates, etc.

Agnes Truxler
Entrance Squares
Hinton, Alberta, Canada

Dear Editor:

Recently I was visiting with Lee Wadell, well-known area caller, and we were talking

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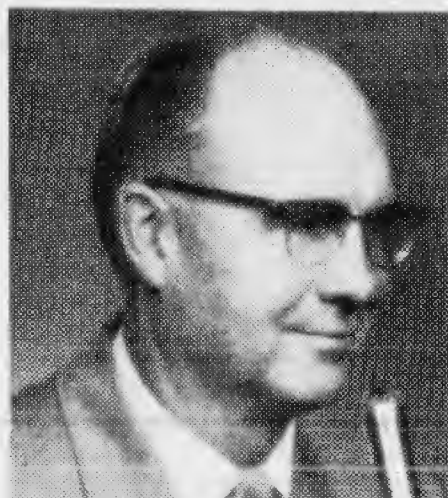
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"Am I Blue"
 Opal & Joe Cohen

Hi-Hat 861



Lee Schmidt

about our plans to attend the 18th National Square Dance Convention in Seattle. He has attended all 17 of the nationals. I was telling him, too, of our hopes to work out some arrangement to go down the ol' Mississippi from Memphis on a river boat to the '71 Convention in New Orleans. I suggested that he might want to join our group. He thanked me very sincerely but reminded me that he had two groups that he calls for so it would be necessary for him to fly both ways to the New Orleans convention. This is not too significant

until one realizes that Lee just "turned" 80 years of age and that he is partially blind. I hope he does jet to the "20th" and to many more.

Ken Parker
 Vista, Calif.

Dear Editor:

In regard to your question about the Caller of the Month, I think this is great and should keep up. Pictures seem to do more than words. At different times I have shown these articles and pictures to council meetings and read

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parts of them, along with where the callers are
on tour, etc.

Your Guide is great and does a lot of good
along with the Style Series. The Gold Ribbon
Report should be the answer to some of the
problems.

Bob McLean
Billings, Mont.

Dear Editor:

Please run an article in your publication
stating that I would like to have the address
and schedule of any and all open square dance
clubs in a radius of 200 miles of Knoxville. I
would like to compile this information and
make it available to travelers who might be
passing our way. Also, if any clubs are having
special events the Knoxville Square Dance
Assn. will be happy to announce such events
at our dances.

S. E. (Sam) Truan, Jr.
3219 Tazewell Pike
Knoxville, Tenn. 37918

Dear Editor:

We would welcome any dancers passing thru
or any one who is coming to Thailand to live.
We graduate our first class this week and hope

to start a new class soon after.

Anna Lee McQuate
Thailand

OBSERVATIONS

By Vic Wills

No matter what section of the United States
you travel, most people will agree square
dancers have a real sense of humor. We've
found this to be true, not only in our own area,
but also in New England, California, New
York, Florida, Michigan, Texas, Indiana, Ne-
braska, and recently in the State of Washing-
ton.

A sense of humor is a desirable possession
for all square dancers to have, especially
around new dancers. Many of the petty mis-
takes which may annoy us with new dancers
contain an element of humor, and by laughing
they cease to annoy us.

As square dancers, we are unintentional
germ carriers and, as such, are either an asset
or a liability to our club, to others, and to
ourselves. Good Humor and Bad Humor are
two mighty contagious diseases, and how we
display it reflects very effectively on a new
square dancer. Laugh and they'll laugh with

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you. Cry, and they may never return.

One of the few things in this world that can be shared freely with others without depleting the original stock is a sense of humor. After all, long faces were designed solely for the use of anteaters and horses. Let's not infringe on their patent.

RUY CAMP

The many friends of Ruy Camp, long a caller in the Atlanta Georgia area, are sponsoring the First Ruy Camp Festival, May 30, 1969 at the Ben Hill Community Recreation Center,

Fairburn Road, S.W., Atlanta. Ruy, who with his wife Jeannette were members of the Fontana Village Swap Shop staff and the Rock Eagle 4-H Center, passed away March 14. He will indeed be missed, but the efforts that he exerted in the square dance movement will long be felt.

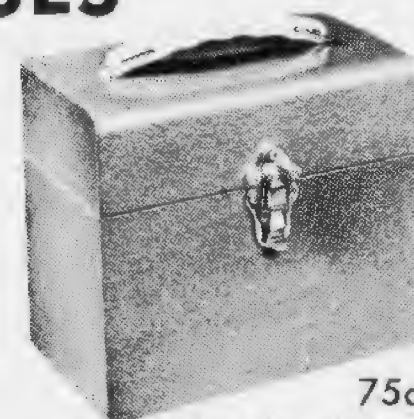
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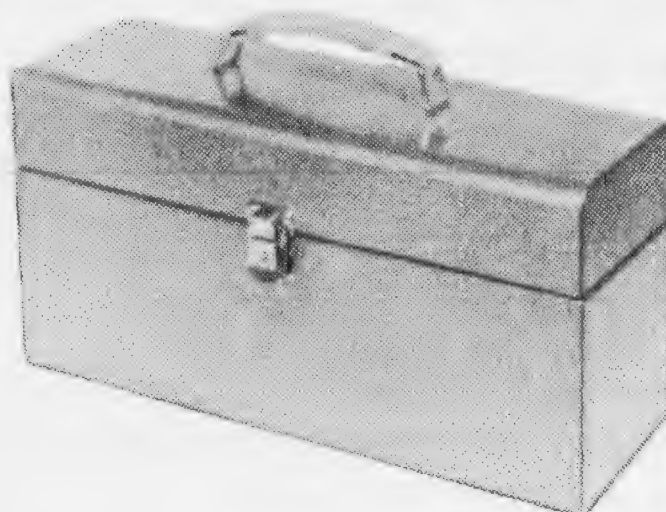
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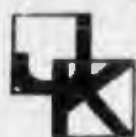
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February; Molly 'n' Me and Tango d'Ann for March. In Southern California the teachers chose Good Times and Having Fun for March and Josephine for April.

10 JAHRE FOR BERLIN DANCERS

A square dance notice written in German has a special "fillip" and one received from Havel-City-Dancers in Berlin, Germany, fits this category. "10 Jahre", it reads and the event was to take place on 18., 19., 20. April 1969. The place was Rudolf-Steiner-Schule, Berlin 33, "nahe U.S.-Headquarters gegenuber Outpost Cinema."

The Programm began on Freitag, den 18. April ab 17.00 Uhr and ended on Sonntag, den 20. April ab 13.00 Uhr. The Programm included an Empfang (Reception), Grosse Polonaise (Grand March) und Kaltes Buffet zwischendurch (in between.) Students of German may have fun translating the untranslated portions of this item.

DOROTHY MARTIN

Co-author of "Down the Lane" and other round dance favorites, Dorothy Martin passed away at her home in Los Angeles in March. She will be remembered for her many contri-

butions to the activity.

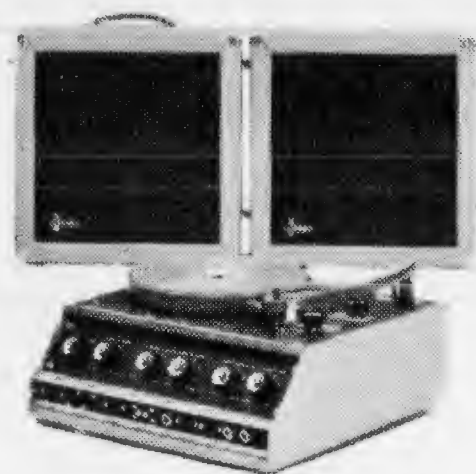
SAM QUEEN, SR.

Colorful square dancer of Haywood County, Texas, Sam Queen, Sr., died in January as the result of a bullet from a robber's gun. The robber entered the Queen home in Dellwood and flourished a .22 rifle at Queen and his wife. Queen resisted and was fatally wounded. Not only was this man an enthusiastic square dancer but very active in civic affairs in his area. His passing will leave a notable gap in the square dancing world.

(MADELINE ALLEN, continued from page 25)

here are a few simple questions you can ask *yourself*, which may help you decide if possibly I could be talking about *you*.

Do you stand straight as you dance? If you find yourself crouching down, leaning forward, and reaching as far forward as possible for the next hand in a Right and Left Grand, you are probably being too eager. You probably give each girl a jerk as you pull her by, instead of just touching hands, and if the floor is at all slick you sometimes skid on the corner, because you take too-long steps.



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When you twirl a girl, do you grab her and wind her up? (When the caller tells you to Stir the Bucket, he is not referring to your partner — he is only telling you, in his picturesque language, to rotate.)

Do you insist that each lady you dance with get in *all* the styling you have been taught? Maybe you think she does not know enough to twirl when you meet her in a promenade. Did it ever occur to you that maybe she does not want to twirl? Lots of men have no idea how hard it is to twirl on a very sticky floor.

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Are you careful about *where* you end your swing? Do you always set your partner down on your right, or heading in the right direction? Or do you swing violently a couple of times and let her go — or, worse, let her go with a twirl, so that she ends up in the next square? To me, any twirl at the end of a swing is awkward — the man has the lady's right hand in his *left* hand, rather than in his right, as he does in a promenade. He has to reach



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across to twirl her, and almost never leaves her in the right position. Try it slowly and see.

Finally, are you always sure you know best? Did you ever force your partner to do a half sashay because she was on the wrong side, and then find out that the caller meant it that way? I thought so. You thought *you* knew and *she* didn't, so you made her do it your way, by force, and you were wrong after all. See what I mean? Stop leading and start following — the caller, I mean — and let the others follow him too, in their own way, and you'll get along better with everyone.

MORE SQUARE DANCE INSTITUTES

Since the listing of 1969 Square Dance Institutes appeared in the April issue of *Sets in Order*, additional information has been received.

June 13-15—Square Dance Weekend — Hospitality Inn, Lake Minden, Ont., Can. Write Lou Dedo, 2505 Tonawanda Creek Rd., N. Tonawanda, N. Y. 14120.

June 15-21—14th Banff S/D Institute — Banff School of Fine Arts, Banff, Alberta, Can. Write Irene Donnelly, 2835-25A St., S. W., Calgary, Alberta, Can.

June 20-22—Beaux & Belles Spring Weekend — Bangor Lodge, Bracebridge, Ont., Can. Write Jean Freeman, 452 Palmer Ave., Richmond Hill, Ont., Can.

June 27-29 & Aug. 22-24—Summer S/D Weekends — Johnsons Lodge, Houghton Lake, Prudenville, Mich. Write Bill Peterson, 30230 Oakview, Livonia, Mich. 48154.

June 27-29—Calendar S/D Weekend — Oquaga Lake House, Deposit, N.Y. Write Cal-Weekend, 136 Seeley Ave., Syracuse, N. Y. 13205.

June 29-July 5—July 6-12—Carolina Holiday Square (1st) and Round (2nd) Dance Vacations — Rainbow Lake Lodge, Brevard, N. C. Write Cliff Hendricks, 431 Southern Comfort, Clearwater, Fla. 33515.

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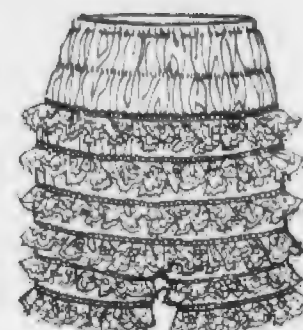
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Aug. 15-17—Aug. 17-22—Squaw Valley S/D Vacations — Squaw Valley, Calif. Write Jessie Raley, c/o SVSDV, 3331 Yellowtail St., Los Alamitos, Calif. 90720.

Aug. 24-29—Bangor Lodge S/ & R/D Vacations — Bangor Lodge, Bracebridge, Ont., Can. Write M. Hough, 33 Kells Ave., Scarborough, Ont., Can.

Aug. 29-Sept. 1—8th Labor Day Weekend Roundup — Britannia Hotel, Lake of Bays, Muskoka, Ont., Can. Write Wynne Robertson, 589 Sharalin Court, Burlington, Ont., Can.

Sept. 27-28—Coffey's College — Western Hills, Wagoner, Okla. Write Coffey's College, 4521 Meredith St., Dallas, Texas 75211.

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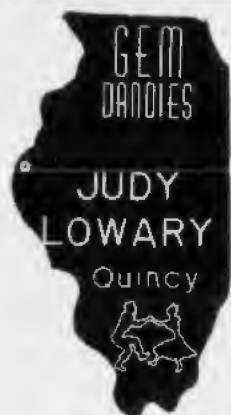
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(RECORDS, continued from page 5)

Comment: A fast moving dance and a good instrumental to a currently popular tune.

Rating: ☆☆☆

DON'T BORROW SUGAR — Square Tunes 115

Key: A Tempo: 121 Range: High HB
 Caller: Reggie Knipher Low LB

Music: Western 2/4 — Guitars, Drums, Bass

Synopsis: (Break) Ladies chain three quarters — circle — ladies rollaway — do-sa-do — bow — weave — do-sa-do — allemande — promenade (Figure) Heads promenade half — lead right circle to a line — up and back — right and left thru — star thru — square thru three quarters — corner swing — allemande — promenade.

Comment: A well timed standard tune. Music is quite slow.

Rating: ☆☆☆

HERE'S TO ME — Wagon Wheel 208*

Key: D Tempo: 126 Range: High HB
 Caller: Jerry Haag Low LB

Music: Western 2/4 — Guitars, Trumpets, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Excellent music, a good tune and an interesting dance pattern

Rating: ☆☆☆

FLEXIBLE CHORDS — MacGregor 2050

Key: D Tempo: 128 Range: High HD
 Caller: Lee Helsel Low LD

Music: Western 2/4 — Guitar, Drums, Bass, Banjo, Accordion

Synopsis: (Break) Ladies chain — circle — girls sweep in men sashay — circle — girls sweep in men sashay — circle — allemande — grand right and left — promenade (Figure) Ladies chain three quarters — heads whirlaway — circle — men up and back — square thru — swing thru — centers trade — grand right and left — promenade.

Comment: A basic chord pattern record that Lee uses for several tunes. The patterns are contemporary, close timed and interesting.

Rating: ☆☆☆

HALLELUJAH — Scope 520

Key: Three Tempo: 127 Range: High HC
 Caller: Mac McCullar Low LB

Music: Western 2/4 — Trumpet, Banjo, Guitar, Organ, Drums, Bass

Synopsis: (Break) Ladies chain — circle — whirlaway — circle — whirlaway — swing — allemande — do-sa-do — promenade — swing (Figure) Heads swing thru — swing thru again — square thru — slide thru — swing — allemande — weave — do-sa-do — promenade — swing.

Comment: Tune is "I Saw The Light." Music is good and builds up as record progresses. Dance patterns are standard.

Rating: ☆☆☆

YOU DO SOMETHING TO ME — Hi-Hat 374*

Key: E Flat Tempo: 127 Range: High HD
 Caller: Ken Anderson Low LB

Music: Western 2/4 — Accordion, Guitars, Banjo,

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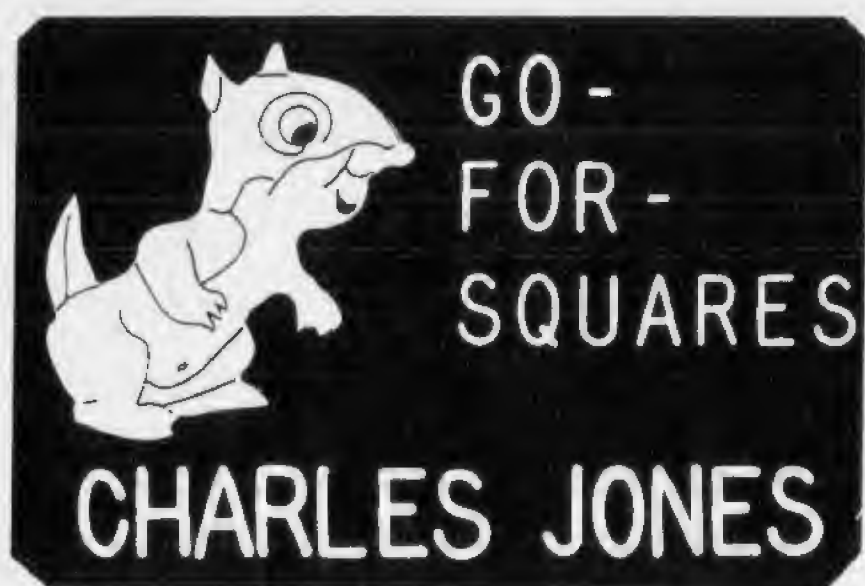
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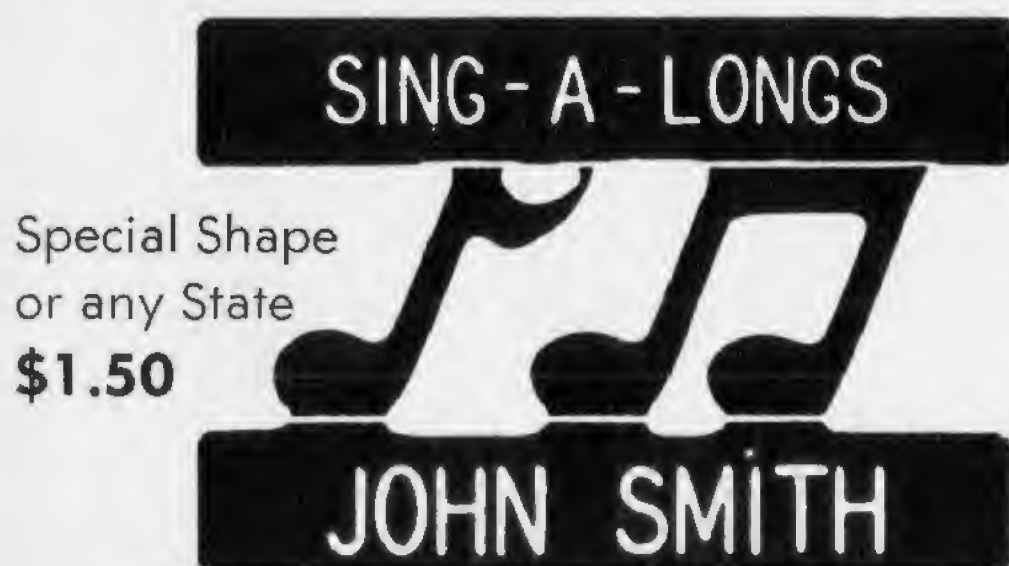
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Synopsis: Complete call printed in Workshop.
Comment: A good smooth flowing tune and a well timed contemporary dance. Music has good drive. Callers with limited voice range will find range of tune quite high. Good singers can handle it. Rating: ☆☆☆

SAMUEL COLT — Kalox 1090

Key: B Flat Tempo: 124 Range: High HC
Caller: C. O. Guest Low LB

Music: Western 2/4 — Guitars, Vibes, Drums, Bass, Trumpet

Synopsis: (Break) Ladies chain three quarters — circle — rollaway — do-sa-do — allemande — weave — swing — promenade (Figure) Heads (sides) promenade halfway — right and left thru — square thru — star right — heads (sides) star left — corner swing — promenade.

Comment: The dance patterns are standard.

Rating: ☆☆☆

RENO — Grenn 12110*

Key: C Tempo: 132 Range: High HC
Caller: Singin' Sam Mitchell Low LC

Music: Western 2/4 — Guitar, Piano, Drums, Mandolin, Bass

Synopsis: Complete call printed in Workshop.

Comment: Excellent tune selection and a well timed dance. Rating: ☆☆☆

DON'T BOTHER — Blue Star 1844

Key: F Tempo: 127 Range: High HC
Caller: Al Brundage Low LD

Music: Western 2/4 — Piano, Vibes, Clarinet, Guitar, Drums, Bass

Synopsis: (Break) Ladies chain three quarters — rollaway — circle — allemande — weave — do-sa-do — promenade (Figure) Heads (sides)

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Little Arrows	Hi-Hat 372
Gonna Have To	
Catch Me	Wagon Wheel 207
With two tieing for fifth place	
This Old World	Windsor 4911
Bells On My Heart	Windsor 4913

ROUND DANCES

Molly 'n Me	Hi-Hat 854
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square thru — do-sa-do — ocean wave —
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star thru — square thru three quarters — alle-
mande — promenade.

Comment: A good country tune and an interest-
ing dance pattern: Rating: ☆☆

PHOENIX — Hi-Hat 375

Key: E Flat Tempo: 127 Range: High HC
Caller: Ernie Kinney Low LD

Music: Western Shuffle 4/4 — Accordion, Guitars,
Piano, Trumpet, Drums

Synopsis: (Break) Circle — allemande — do-sa-do
— men star left — turn thru — allemande —
weave — do-sa-do — promenade (Figure)
Heads promenade three quarters — sides half
square thru — promenade — head ladies chain
— roll promenade — heads wheel — right and
left thru — cross trail — corner swing — prome-
nade.

Comment: The currently popular "By The Time I
Get To Phoenix" in shuffle rhythm. Music is
good and the dance is unusual.

Rating: ☆☆☆

IF THEY COULD SEE ME NOW —

Wagon Wheel 600

Key: G Tempo: 128 Range: High HC
Caller: Ken Bower Low LB

Music: Western 2/4 — Guitar, Trumpet, Banjo,
Drums, Bass

Synopsis: (Break) Circle — allemande — swing —
ladies promenade — box the gnat — right and
left grand — do-sa-do — promenade (Figure)
Heads square thru — do-sa-do — corner swing
— promenade.

Comment: A fast moving well played instru-
mental and good standard dance routine.

Rating: ☆☆☆

YOU'RE GRAND — Grenn 12109

Key: D Tempo: 128 Range: High HA
Caller: Earl Johnston Low LB

Music: Western 2/4 — Guitar, Banjo, Piano,
Drums, Bass

Synopsis: (Break) Ladies chain — rollaway — circle
— rollaway — circle — allemande — weave —
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- 1844 — **Don't Bother**
 Caller: Al Brundage, Flip Inst.
- 1843 — **Modern Millie & Blue Dancing Shoes (Rounds)** By: Pat & Louise Kimbley, San Diego, California
- 1842 — **Little Arrow**
 Caller: Al Brundage, Flip Inst.
- 1841 — **Al's Hoedown, Key of A Boogey, Key of C (Hoedown)**
- 1840 — **Gonna Swing That Gal Tonight**
 Caller: Marshall Flippo, Flip Inst.
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- 1217 — **Bonaparts Retreat**
 Caller: Allen Steward Flip Inst.
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- 124 — **The One You Love**
 Caller: Billy Brooks, Flip Inst.
- 123 — **Don't Swing Me**
 Caller: Henry Hayes, Flip Inst.
- 122 — **Rollin' On**
 Caller: Harold Bausch, Flip Inst.

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- 1104 — **Flying South**
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- 1103 — **Does Your Heart Beat For Me**
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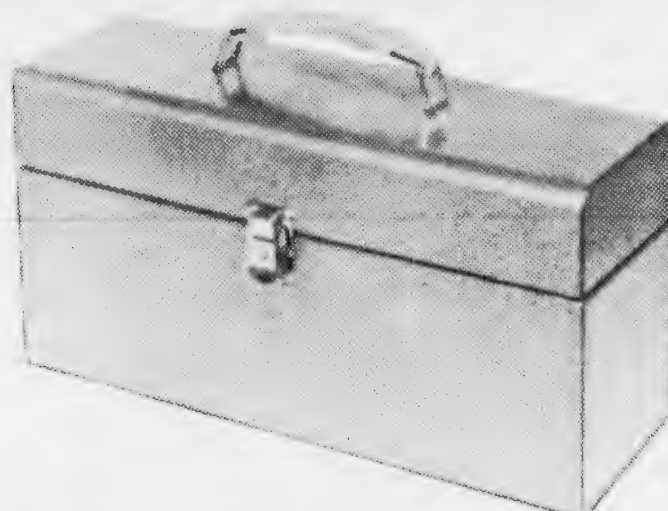
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ORGANIZATIONS OFFICERS ROUND TABLE

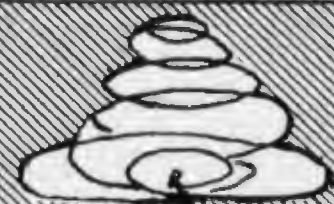
The Organizations Committee of the National Square Dance Convention will host its annual Round Table at the Convention being held in Seattle next month. Representatives and all those interested from clubs and associations are invited to participate.

Along with Assistant Chairmen, Pete and Ester Hughes of Oklahoma City, will be Ken

Parker, Chuck Kopta, Tom Stagliano, Chet Ferguson, Floyd Lively, Art Francis and George Ulrich making up the outstanding roster of discussion leaders.

Among the many subjects to be covered are: "The Caller and Teacher — their place and relationship to the dance movement and to the dancer", "The National Convention, its importance and place in the overall activity" and others. The time and place of this outstanding meeting will be announced at the Convention for those who would like to attend.

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25183	One More Ride — Williams	25179	Papa Joe's — Pearsey

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Sept. 26-27—10th Ann. Dixie Jamboree
M.A.S.D.A. Center & Garrett Colis.,
Montgomery, Ala.

Sept. 27—Southwest Kansas Fall Round-Up
Dodge City, Kansas

Oct. 3-4—4th Ann. San Angelo S/ & R/D
Festival, Colis., San Angelo, Texas

Oct. 10-11—5th Syracuse Fall Festival
War Memorial Audit., Syracuse, N. Y.

Oct. 17—5th Ann. Happy Hoedowners
Badge Dance, Bishop Ryan School,
Hamilton, Ont., Can.

Oct. 18-19—Prairie Schooner S/D Festival
Sidney, Nebr.

Nov. 1—3rd Ann. Flirts & Skirts Fall Festival
Ranchland, Mechanicsburg, Pa.

Nov. 1—23rd Ann. Oklahoma State S/D
Festival, Fairgrounds Arena,
Oklahoma City, Okla.

Nov. 1—11th Ann. Richmond Reelers
Harvest Ball, Julian Smith Casino,
Augusta, Ga.

Nov. 7-8—9th Mich. S/ & R/D Convention
Cobo Hall, Detroit, Mich.

Nov. 14-15—14th Richmond S/ & R/D
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Nov. 21—5th Ann. duPont Ops. Recr. Assn.
S/D, Bell Audit., Augusta, Ga.

Nov. 29—Red River Valley Assn. Fall Festival
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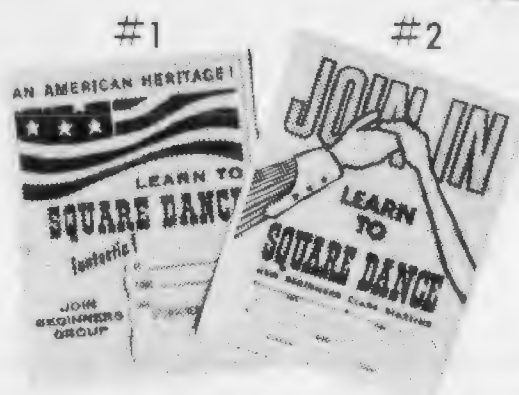
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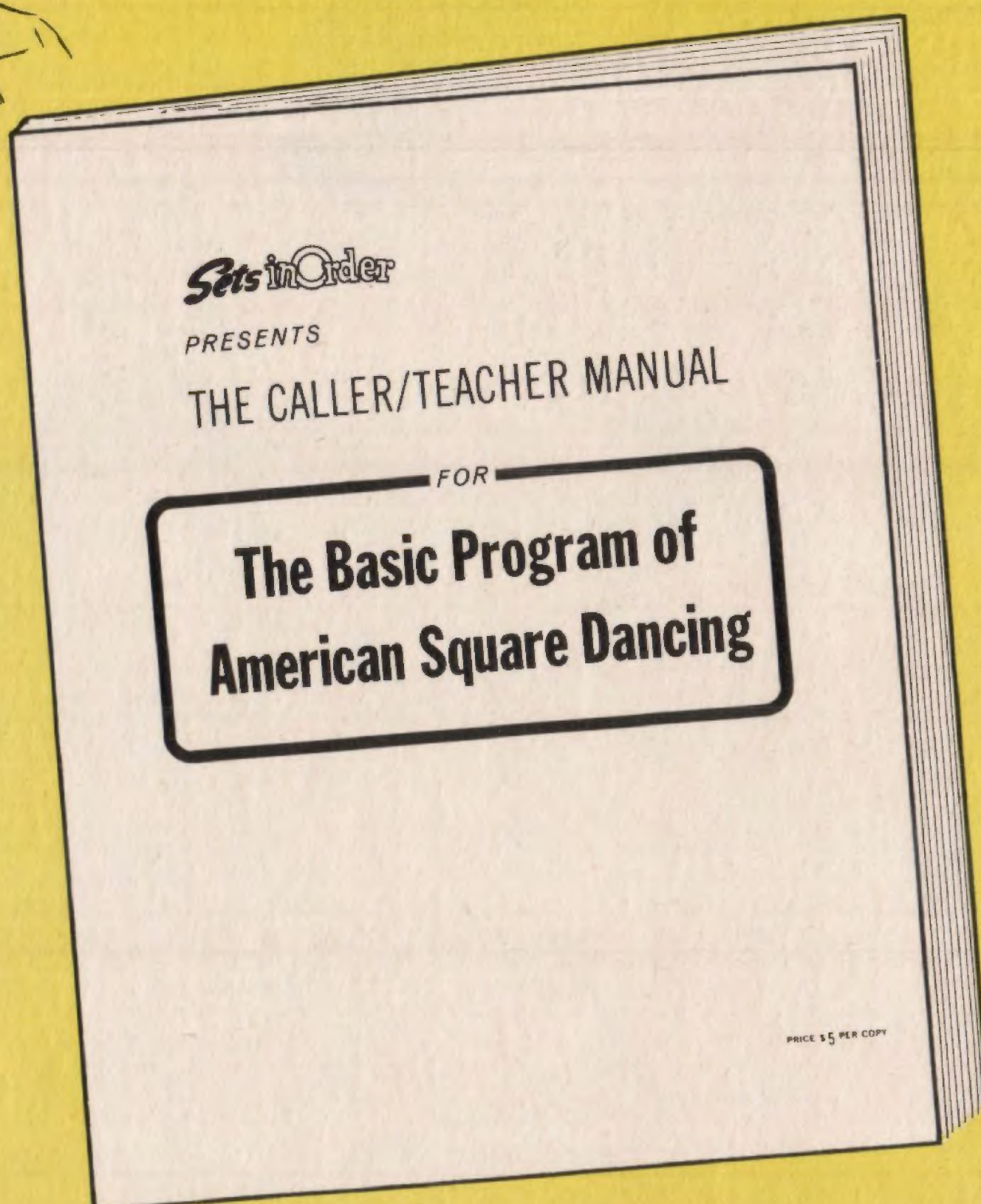


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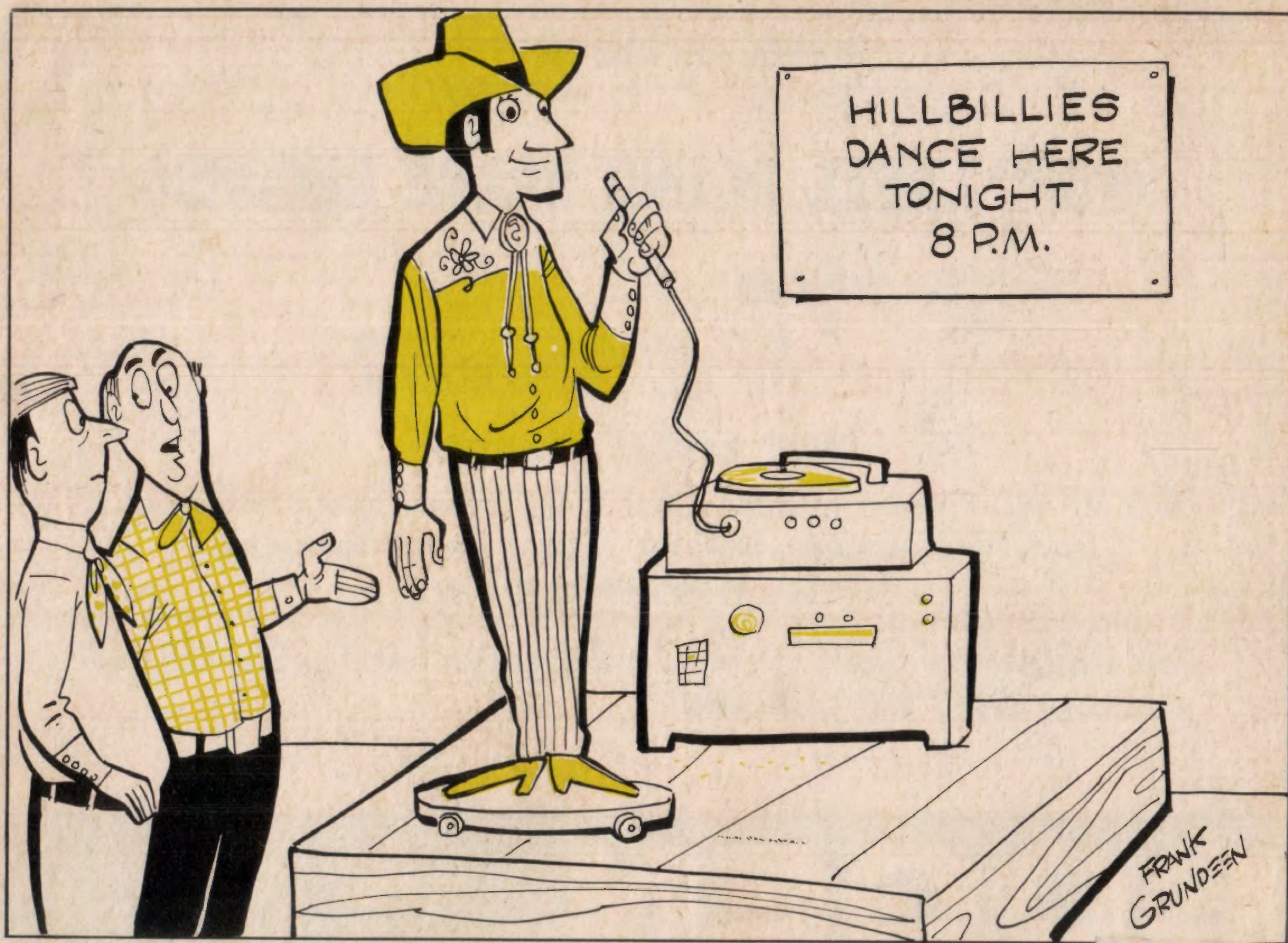
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